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"FAIRACRES" AND SOME OTHER RECENT COUNTRY HOUSES BY WILSON EYRE BY FREDERICK WALLICK

DESPITE the many town residences and office buildings he has designed it is Mr. Wilson Eyre's marked success in the field of domestic work that has particularly distinguished him. Perhaps the natural preference that any artist feels for placing his handiwork in an environment of his own choosing has led him to prefer those commissions in which he might undertake not only the planning of the house but its complete interior decoration and garden design. Or, possibly, the larger field of municipal architecture has made a less personal appeal to him. It is an interesting conjecture as to why the architect of such structures as the City Trust Building, the Borie Bank, the residences of Joseph Leidy and J. Wessley Pullman, all in Philadelphia, should be preeminently known as a builder of country houses. Whatever the cause, the result has been most fortunate. Mr. Eyre has long been identified with a coterie of Philadelphia architects whose work has had a widespread influence. By their general tendency toward reproducing the Pennsylvania Colonial types or adapting various features of the English manor house to our own requirements they were the first to institute a movement which has since stamped our domestic architecture with some coherence.

"Fairacres," built near Jenkintown, Pa., is strongly reminiscent of this English period. By the informal grouping of wings and gables, its low eaves line, its irregularity of plan, it is suggestive of the estates of the south English counties. Yet the similarity is only passing. No detail of comfort or convenience has been sacrificed to a strict conformity to style. It is only the composition of a long main roof, flanked by single or double gables, accented here and there by an overhanging bay, that can be traced to any tradition. The wide, commodious

windows, the open balcony, the projecting and recessed porches, the French' casement doors, the broad terraces, are all features that conform inherently to our own needs.

In studying Mr. Eyre's work one is usually conscious of some foreign influence, be it English, Colonial or, as in some of his Philadelphia residences, Florentine; yet at the same time one is equally satisfied that the problems of interior and exterior arrangement have been nicely adjusted, and that whatever sacrifice has been made to gain an architectural effect it has never been made at the expense of the plan. In the Jenkintown house Mr.



TERRACED STEPS IN GARDEN
OF THE HOUSE FOR
FRANK SQUIER, ESQ.
GREENWICH, CONN.

WILSON EYRE
ARCHITECT

Country Houses by Wilson Eyre



RECEPTION ROOM
"FAIRACRES," JENKINTOWN, PA.

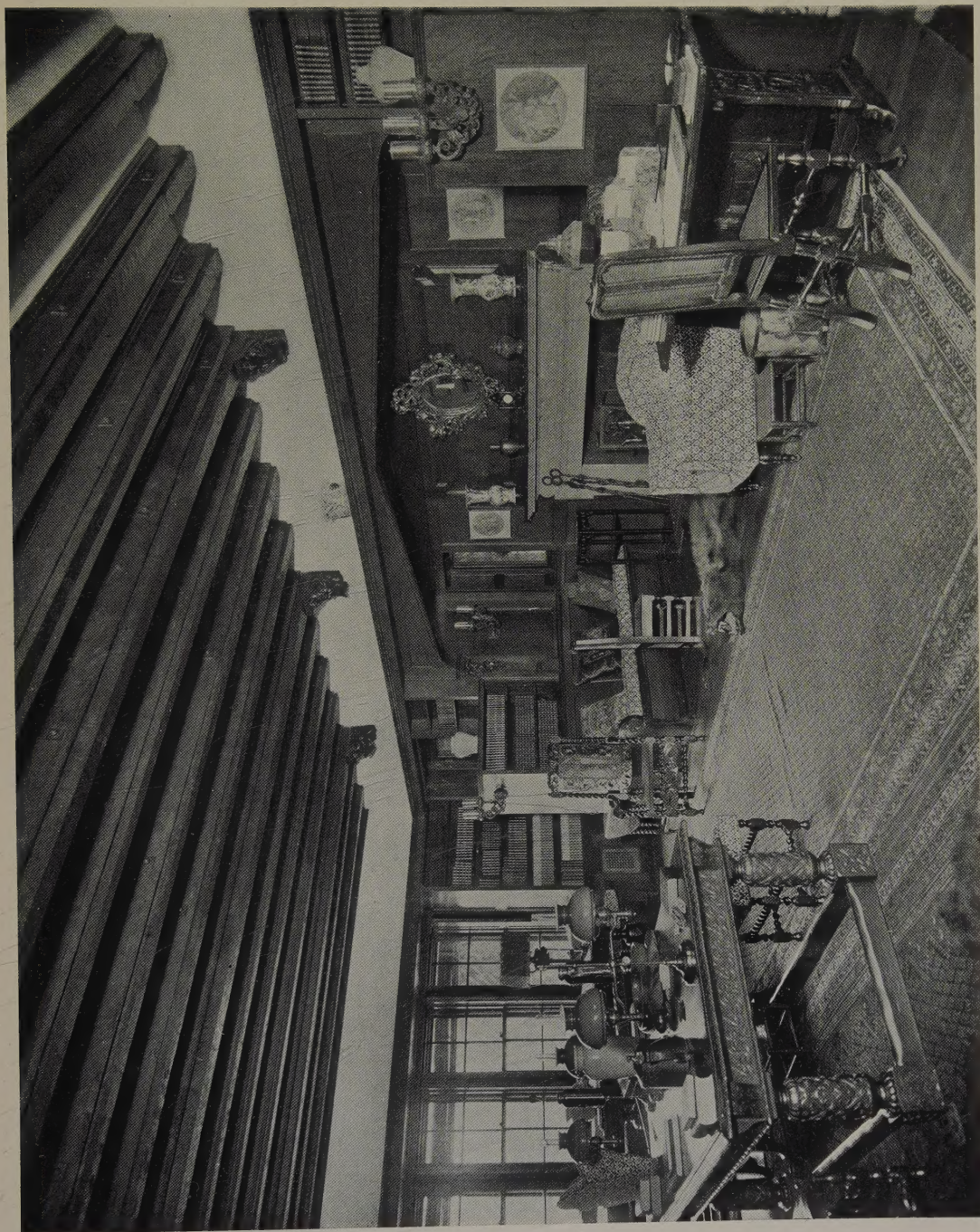
WILSON EYRE
ARCHITECT

Eyre has followed the English precedent of locating the principal rooms at the back. The entrance front is given over to drive and service entries, the main hall, kitchen and servants' dining room. The living apartments are grouped around a recessed porch on the garden front. A path, at right angles to the center of the house, broken at intervals by terrace steps and lined by hedges, potted trees and other shrubbery, serves as the axis for the garden scheme. The interiors show a rather free adaptation of various periods, the hall and library suggestive in parts of both the Tudor and Jacobean, while the reception room is reminiscent of a later epoch.

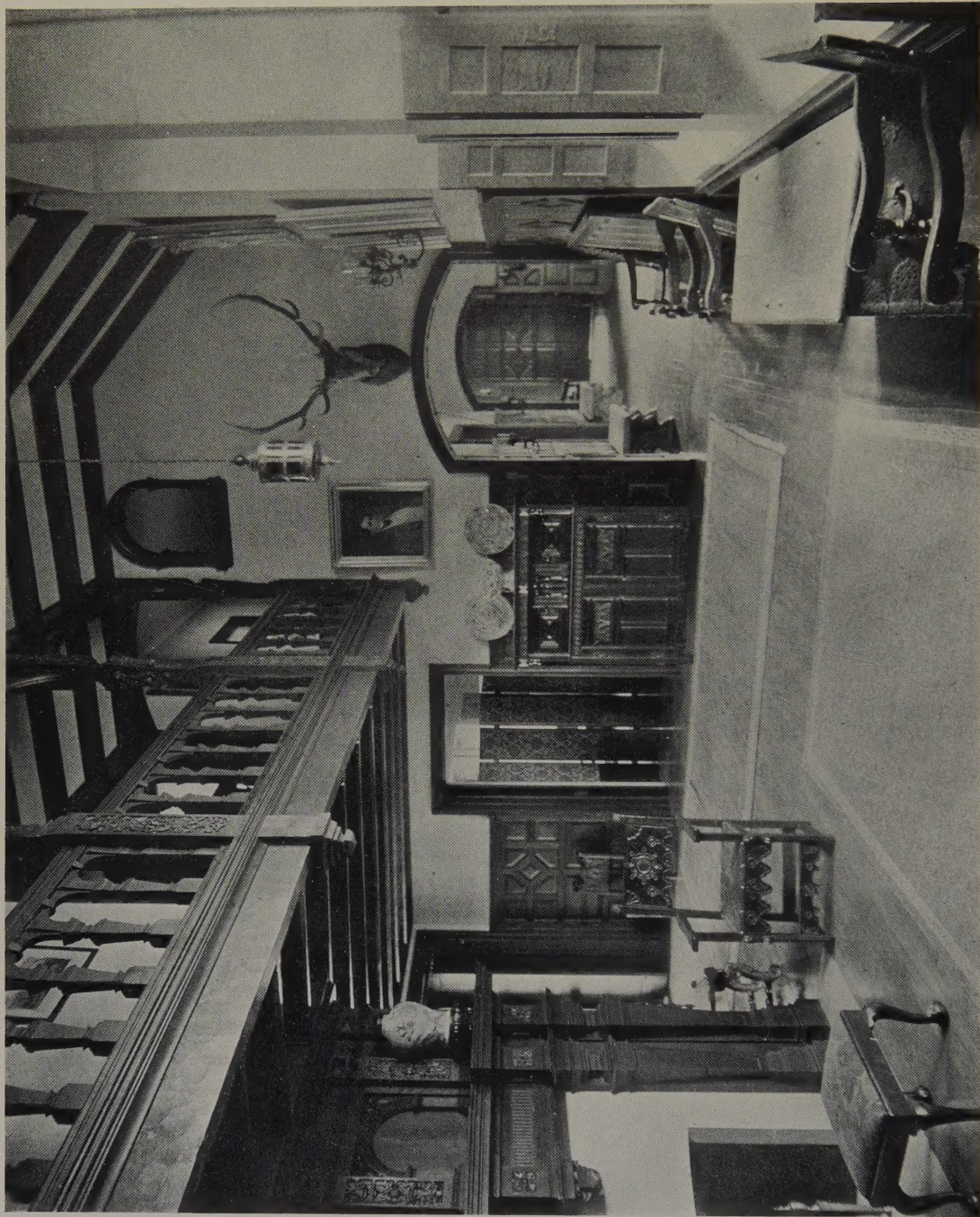
In the summer home of H. W. Rogers, at Spring Lake, N. J., a particular study of porches has been made. The house stands within a few hundred feet of the sea. The living and dining rooms, located in the wings, have their separate porches; both are connected by an arched loggia arranged along one side of the entrance hall. Balconies on the second

floor have also been provided in connection with the principal bedrooms. The walls here are of brick, finished in stucco. The roof is covered with heavy green slates of slightly varying shades. All of the outside timber work is in chestnut, hewn out of the solid wood, with the crude marks of the adze shown. It is his care in such details that helps to individualize Mr. Eyre's work. Wherever he finds it possible he applies the principles of the craftsman. Timbers and paneling are pegged; the surfaces of plaster and stucco are rendered as you will find them treated in old work; tiles, hardware—indeed, every detail of construction—are chosen with particular care that they shall bear the impress of hand-wrought work.

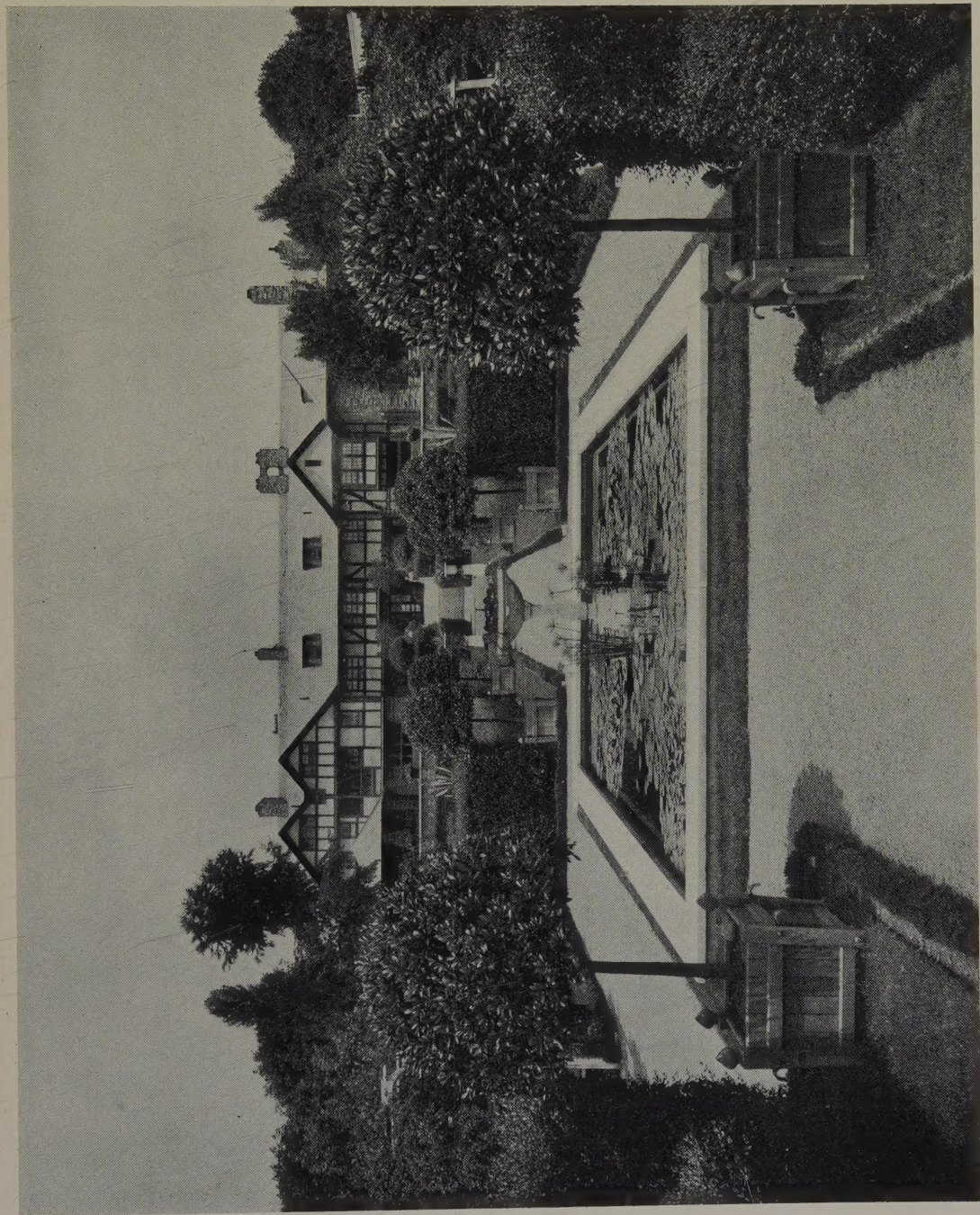
Mr. Eyre devotes an unusual amount of attention to his preliminary studies, frequently developing four or five alternate schemes and rendering the one finally chosen in a perspective which shows it in its garden setting. The same scheme is followed in



LIBRARY
"FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT

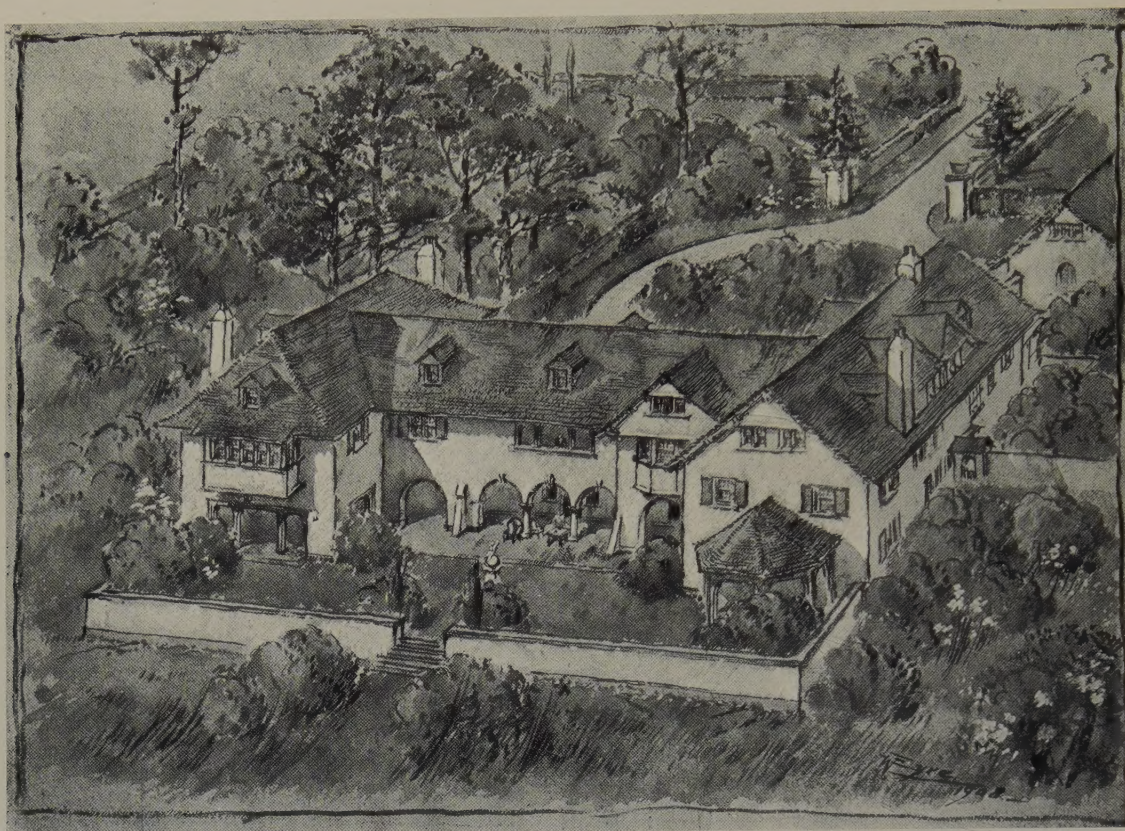


THE HALL
"FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT



FORMAL GARDEN
"FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT

Country Houses by Wilson Eyre



HOUSE FOR H. W. ROGERS, ESQ.
SPRING LAKE, N. J.

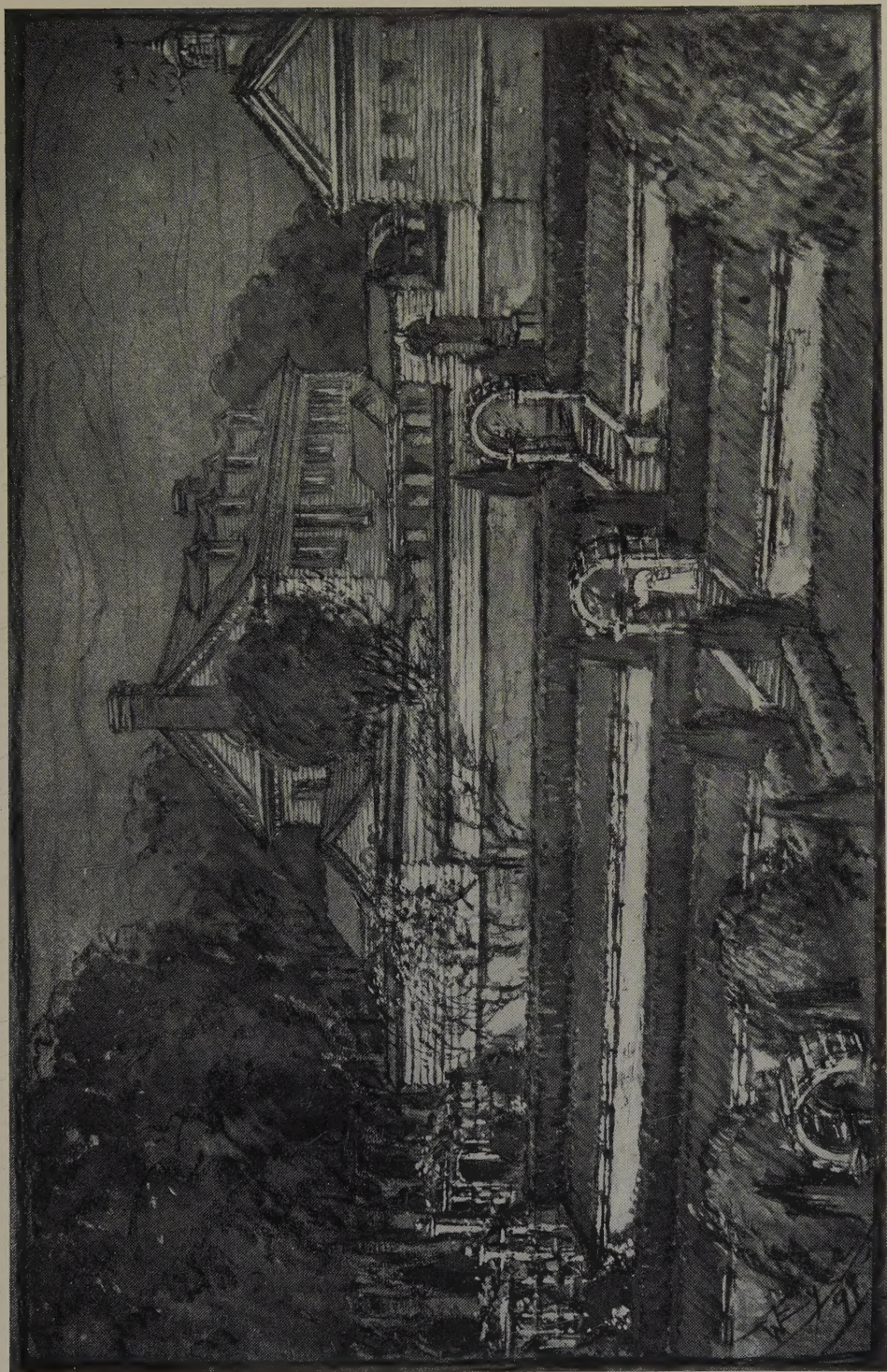
WILSON EYRE
ARCHITECT

making sketches for the interiors. In place of the more or less unintelligent blue prints made from working drawings Mr. Eyre prefers to make full-color sketches, showing not only the architectural treatment of the room, but sufficient of the decoration to serve as a guide for the selection of wall hangings, lighting fixtures and furniture. Mr. Eyre's abhorrence of strict "period decoration," however, and his belief that the fittings of a house should be chosen gradually, and as far as possible from the simpler examples of the antique, lead to results as divergent from the Louis XIV or Empire interiors of the decorator's shop as one could imagine.

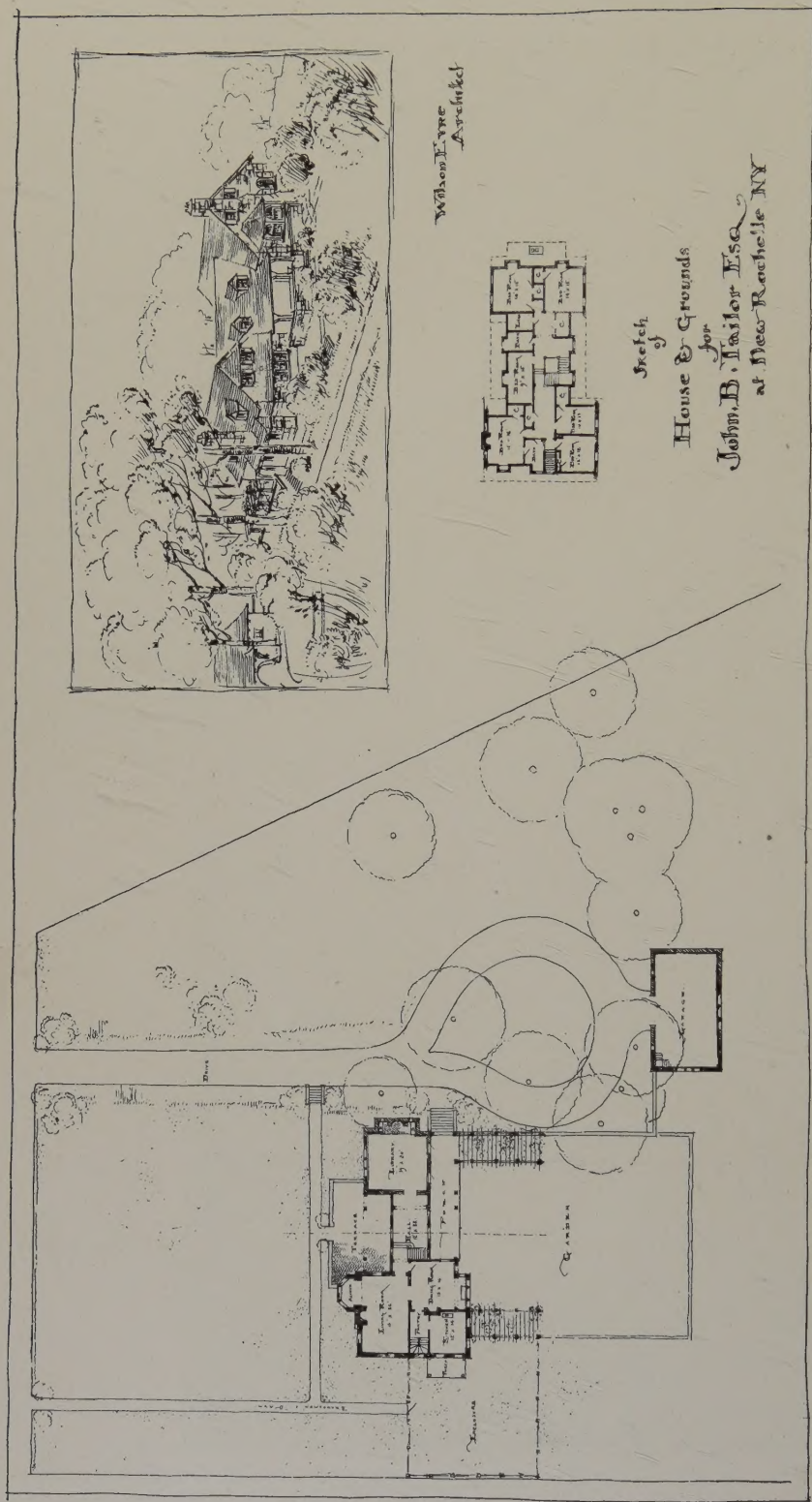
In view of the present widespread interest in country and suburban houses it is pertinent to consider the influences that have created it. The almost abnormal interest now in the English cottage (witness even the real-estate advertisements in the Sunday newspapers!) is due quite as obviously to the work that such architects as Mr. Eyre have been doing during the past twenty years as to any new appreciation we may have gained of the value of the

English or Colonial house by travel or through the medium of magazines. It is their distinction not only to have provided for discriminating art lovers houses of rare distinction, but also to have shaped the efforts of younger architects. F. W.

"IF THE architect obeys the laws of beauty, of good taste, of form, of color, of proportion, he will meet with success. These laws are higher than any Constitution ordained by peoples. They cannot be brought into existence by Constitutions nor enforced by legislation. The domain throughout which they are supreme is outside of and above any Constitution that can be devised by man for the government of society, and, what is important, that which is done pursuant to those laws is permanent and enduring in its influence. Governments have perished and nations gone into decay; but enough remains of the architecture of all the ages to inform us, in some measure, of the character and condition of the peoples among whom the art was practised."—JUSTICE HARLAN.



HOUSE AND GROUNDS FOR FRANK SQUIER, ESQ.
GREENWICH, CONN.
WILSON EYRE, ARCHITECT



Wilson Eyre
Architect

Sketch
of
House & Grounds
for
John B. Taylor Esq.
at New Rochelle N.Y.

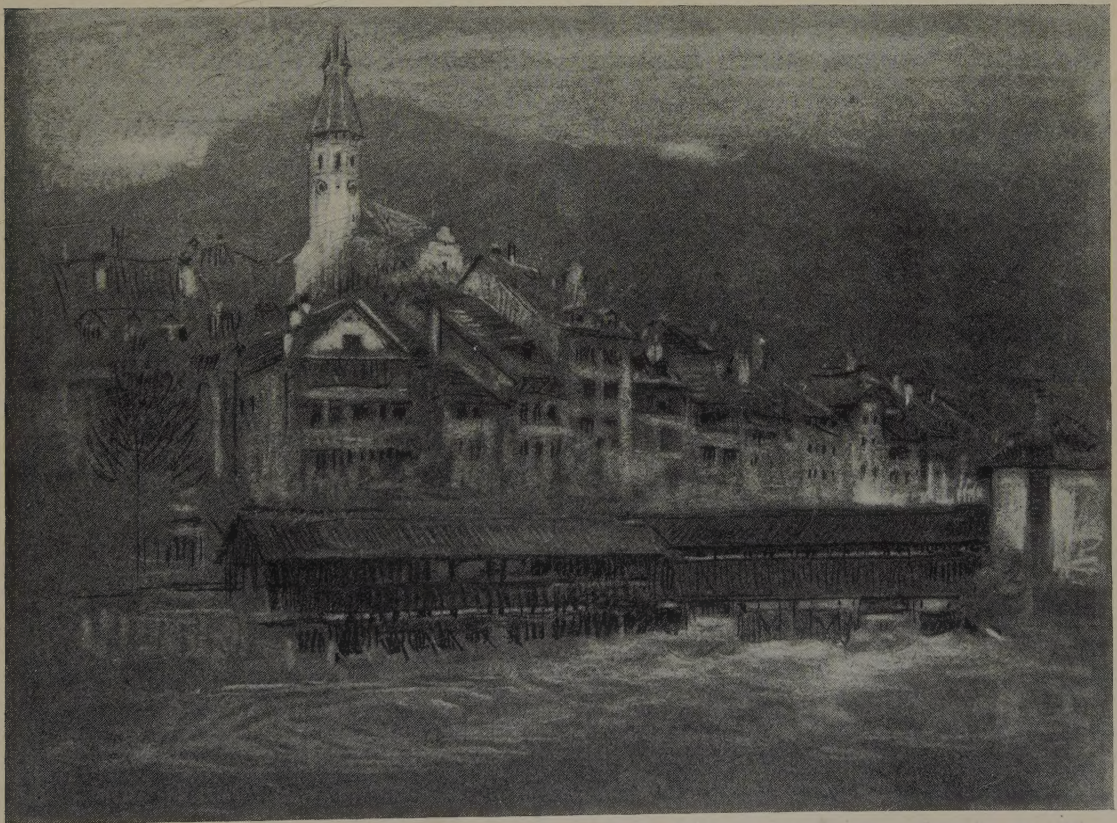
SKETCH OF HOUSE AND GROUNDS
FOR JOHN B. TAYLOR, ESQ.
NEW ROCHELLE, N. Y.
WILSON EYRE, ARCHITECT

THE ART OF MR. ALBERT GOODWIN, R.W.S. BY A. LYS BALDRY.

THERE are two large sections into which the great mass of landscape painters can be divided—the men who paint nature as she is, faithfully and in detail, and the men who use her suggestions as the foundation for pictorial abstractions, in which strict reality is subordinated to the expression of a personal sentiment. The first type of artist is dependent for his success upon his selective sense. If he has the power to recognise which of the subjects he sees is really paintable, and to choose out of the material presented to him just what is wanted to make an attractive picture, he will please his public and will produce work that is sufficiently convincing. If his taste, however, is imperfect and his vision is not under the control of his intelligence, if he is more ready to insist upon fidelity in the representation of facts—any facts—than upon the accurate rendering of actualities which are æsthetically interesting, his work will be neither pleasing nor convincing. It will,

no doubt, have a marked degree of photographic truth, but, like much ill-considered photography, it will only prove how easy it is to waste labour on motives which are unworthy of glorification by means of art. He will fail first because he has chosen his subject unwisely, and secondly because he has been unable, through lack of imagination and in consequence of his habit of setting down uncompromisingly what is before him, to perceive what possibilities of artistic suggestion and adaptation that subject may possess.

The other type of artist uses his selective sense in a different way. He seeks not so much for the ready-made subject that he can reproduce bit by bit and detail by detail on his canvas as for one that sets him thinking, one that he can build upon and develop. Nature is to him the source of his inspiration, the exciting cause by which his imagination is stimulated into activity; and she rouses in him the desire to record the impression she has made upon him. He sees her not literally but through the medium of a creative temperament which is not content to take things merely as they are. This temperament influences him in his



“THUN” (CHALK DRAWING)

(By permission of Messrs. Leggatt Bros.)

BY ALBERT GOODWIN, R.W.S.

work from beginning to end; it affects him in his choice of motives, it affects him equally in his manner of dealing with them. It makes him respond to suggestions which impress him rather by their possibilities of transcription than by their fitness for exact representation, and it induces him to colour all his transcriptions of nature with that particular sentiment to which he is instinctively inclined.

This sentiment may be simple or complex, it may be dramatic, decorative, delicately poetic or vigorously romantic, it may be gentle or robust, it may vary greatly with the variation in the artist's moods, and it may change in character under the influence of new impressions. But in all its phases, if it is the product of a temperament that is strong and independent, it will be definitely personal and always to be recognised as part of the character of the man who is making assertion of his artistic convictions. At its worst, this sentiment may lapse into a convention, into the repetition of certain tricks of expression, and into

a monotonous harping upon a few notes; at its best, however, it will become a great guiding principle in an art that is commandingly persuasive and unfailingly convincing because it is strong, certain, and, above all, original both in conception and execution.

Of all the painters who have worked consistently under the domination of a sentiment the greatest beyond doubt is Turner. No other man ever had his power of exact vision, his capacity to represent nature exactly as she is; and yet no other man ever approached him in the ability to translate what he saw into something entirely personal. Whatever he touched he glorified by investing it with a sentiment nobly dignified and exquisitely refined, and by transmuting things obvious and commonplace into jewels of inestimable value. In everything he painted he seized unhesitatingly upon the opportunities which the subject afforded for the expression of his own æsthetic feeling, and he used its possibilities with infinite resource. Selection in his case meant the choice of a motive



"BOSTON, LINCOLNSHIRE" (WATER-COLOUR)

(In the possession of Miss McGhee)

BY ALBERT GOODWIN, R.W.S.



"BRISTOL," FROM THE WATER-COLOUR
DRAWING BY ALBERT GOODWIN, R.W.S.

(By permission of
The Fine Art Society.)



"MONT ST. MICHEL" (WATER-COLOUR)

BY ALBERT GOODWIN, R.W.S.

(By permission of Messrs. Leggatt Bros.)

which he could expand and amplify, upon which he could build a wonderful superstructure of imaginative suggestion, and to which he could give endless subtleties of interpretation; that this motive should be a paintable one in the way required by the faithful realist was not in his view essential, all he desired was that it should give him scope for the exercise of his intelligence and his taste, and that it should be capable of translation into that personal idiom which he was accustomed to use.

It is because he approaches his art from Turner's standpoint and with much of that incomparable master's sensitiveness that Mr. Albert Goodwin has so high a place among the living painters of what can be called imaginative landscape. A follower of Turner he certainly is not, in the ordinary sense of the word; he does not imitate the technical devices of his great predecessor, and he does not try to reproduce his characteristics of manner. But Mr. Goodwin's attitude towards nature is, like that of Turner, one of receptiveness to impressions, and one of readiness to allow sentiment to have its full effect in determining the direction of

his effort. Shrewd and close observer as he is, he cannot by any means be called a realist, and he does not lay himself open to the charge of neglecting the larger essentials while he is worrying himself over trivialities. He has acquired the power to analyse and dissect his subject and study it part by part, but yet in rendering it pictorially to use this analysis and study only to give firmness of construction and coherence to a delightful fantasy. He does not obtrude his knowledge, but to it are due, nevertheless, some of the finer qualities of his accomplishment.

By the possession of this knowledge he is enabled to enter as closely as he desires into the spirit of nature and to overcome her apparent elusiveness without running any risk of losing touch with the facts which must form the basis of his work. There is no fear of his becoming vague or uncertain in his expression when he gives free rein to the promptings of his temperament; he can allow himself full license to assert his individuality and to show just what is the impression that nature has made upon him, because he has fixed clearly the boundaries beyond which he

Albert Goodwin, R.W.S.

knows it would not be wise for him to stray. Within these boundaries there is ample room for the full growth of all that is best in his art; they do not cramp him, they do not shut him off from anything that he needs for the proper evolution of his artistic intention; all that they do is to guard him from that purposeless wandering to and fro which so many artists mistake for freedom and which leads them often into utter waste of their powers.

Mr. Goodwin's art, however, restrained as it is in manner and controlled as it is by wholesome and well-balanced sentiment, is markedly free from mere conventionality. He is a painter with an unusual breadth of view and with an exceptional willingness to handle any sort of material that nature may offer him if it will afford him sufficient chances of gratifying his desire for a particular kind of achievement. That he prefers one class of subject to another, or that he wishes to specialise in any one aspect of nature, no one who knows his work would ever feel inclined to suggest; he is, on the contrary, extraordinarily catholic in his selection and surprisingly impartial in his judgment of pictorial motives. But the material must be

capable of receiving fully the stamp of his personality and of conveying a clear impression of some one of nature's moods; it must have adaptability and be susceptible of a considerable degree of imaginative treatment.

Indeed, in all Mr. Goodwin's paintings the subject, as it is popularly understood, is of comparative unimportance; it is the way in which he deals with it that counts. His real motive may be an effect of quiet sunlight or of misty half-veiled illumination, it may be a grey dawn or a stormy sunset, or again it may be the working out of a decorative pattern of lines and masses which has been suggested to him by something he has seen; it is always something beyond the mere arranging of plain facts that he is striving after—some touch of poetry, romance, or drama, some quality of decoration or some manifestation of his æsthetic perception of nature's meaning. The subject is only a framework which he fills up and overlays; it is the premise upon which he builds the argument that leads him to his artistic conclusion.

The way in which he uses a subject is particularly well shown in the three examples of his work which are reproduced here in colour—and it is



"THE TOWER OF LONDON" (WATER-COLOUR)

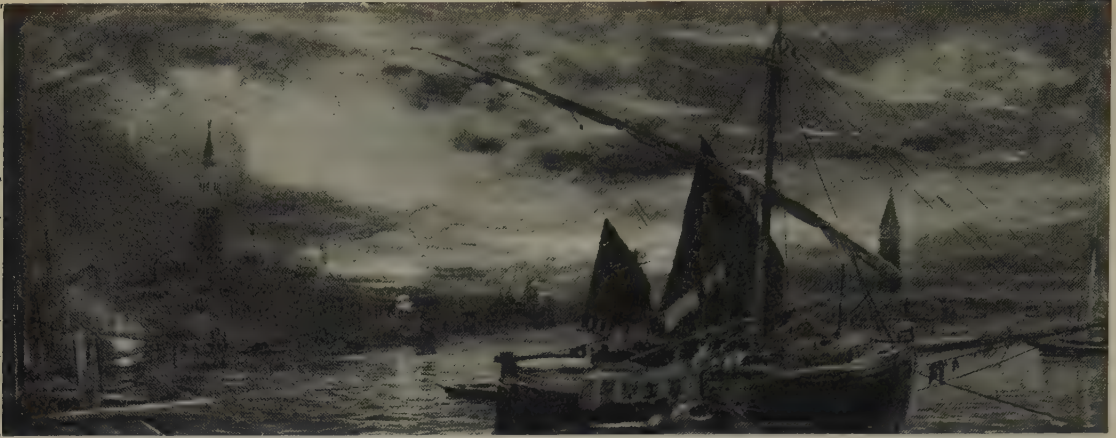
(By permission of the Fine Art Society)

BY ALBERT GOODWIN, R.W.S.



"TORRE DELL' ANNUNZIATA, NAPLES." FROM A
WATER-COLOUR BY ALBERT GOODWIN, R.W.S.

(In the possession of William Vivian, Esq.)



"VENICE"

(In the possession of William Vivian, Esq.)

BY ALBERT GOODWIN, R.W.S.

shown the more effectively because each of these reproductions illustrates a different phase of his practice. The *Westminster* is not a representation of a familiar London landmark or a piece of painted topography; it is a record of a dramatic episode in nature. The towers of the Houses of Parliament certainly localise the scene, but they add nothing to the real interest of a picture the motive of which is purely the realisation of the

glories of an amazing sunset, and the setting forth of the climax in a romance which nature has invented. The *Bristol*, on the other hand, is not a drama, but a decoration exquisitely adjusted and lovely in its quiet grace—a pattern of delicately treated lines which, despite its actual complexity, has the appearance of absolute simplicity. The *Boat Builder's Yard* strikes yet another note, a gentle note of nature's poetry; it has no intentional



"CASTELLAMMARE"

(In the possession of William Vivian, Esq.)

BY ALBERT GOODWIN, R.W.S.

Albert Goodwin, R.W.S.



“APPLEDORE, NORTH DEVON” (WATER-COLOUR)

(By permission of Messrs. Leggatt Bros.)

BY ALBERT GOODWIN, R.W.S.



“CANTERBURY”

(By permission of the Fine Art Society)

BY ALBERT GOODWIN, R.W.S.

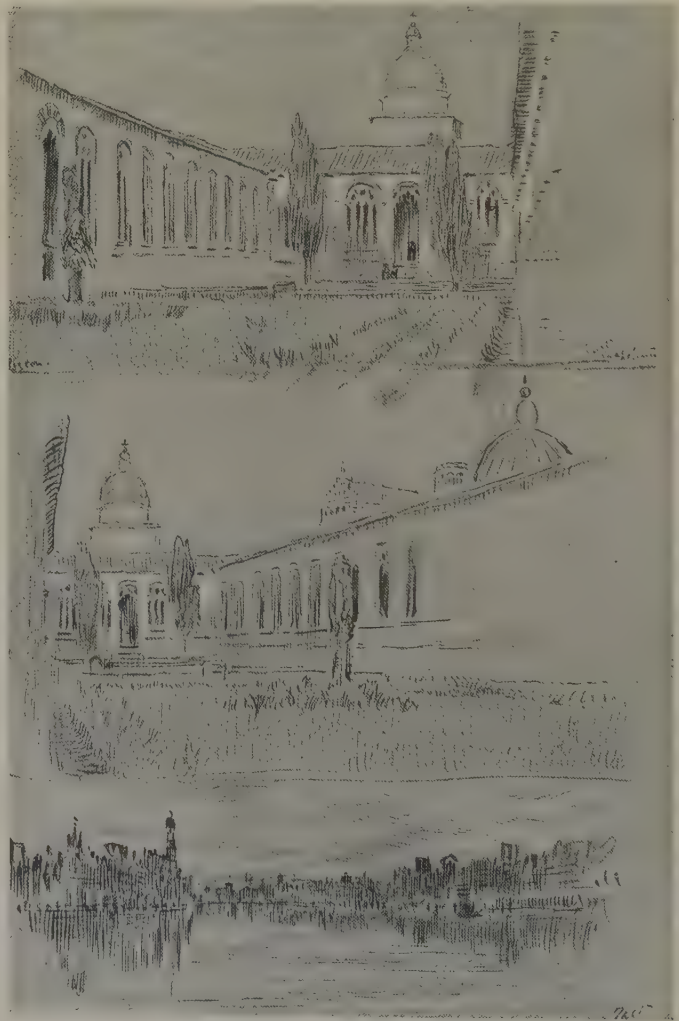
Albert Goodwin, R.W.S.

ingenuity of design and no deliberate assertion of a dramatic purpose, but it has amply the charm of nature's restfulness and peace. In each of these it is her mood and her sentiment that the artist has felt and adopted, and it is the influence she has exercised over his temperament that gives character and significance to his work.

So with all the other paintings which have been selected for reproduction, each one has its plain intention and its evident sentiment, quite apart from any interest it may possess as a study of a locality. *The Tower of London, Mont St. Michel, Boston, Lincolnshire, and Venice—a Sunset*, are merely the unnecessary names—or, at all events, necessary only for purposes of identification—given to translations of nature which owe the whole of their importance to the use the artist has made of the suggestions she has laid before him. *The Torre dell' Annunziata, Castellammare, Appledore and Thun* are fascinating essentially because their motives have been susceptible of decorative adaptation and have impressed the artist by their possibilities of conversion into rhythmical designs. Even the *Canterbury*, with its greater need of topographical exactness, has not been denied its due measure of personal interpretation. In them all, indeed, it is not the subject that has dominated Mr. Goodwin, but Mr. Goodwin who has controlled the subject, and has made it temperamentally and artistically what he pleased—or rather what he, as a lover and student of nature, believed to be most surely in keeping with her spirit and most strictly in conformity to her intention.

There is the whole secret of his great success as an artist—he loves nature and studies her unceasingly. He sees that to be a servile copyist of concrete facts would be actually disrespectful to her, because it would signify a feeble understanding of her ways and at best a half-hearted appreciation of her teaching. She shows him how the literal realities can be changed in aspect by the witchery of atmosphere, the illusion of lighting, and the tenderness or the majesty of aerial colour; she

lets him see how she can vary illimitably her own creations, and present them to him under ever-changing conditions. To remain blind to such lessons would imply on his part a strange want of sensitiveness or a quite indefensible belief that he knew better than his teacher, and certainly he neither lacks the power to respond to inspiring impressions nor is he oppressed by any conceit about his capacity to do without nature's guidance. He can be exact enough when the occasion arises, as his beautifully precise and careful pencil drawings prove, but he can at the right moment be as elusive as nature herself and as adaptable to the demands made upon him. Therefore, amazingly prolific artist as he is and markedly individual as his technical methods always are, he has been able to avoid entirely that tendency to get stereotyped



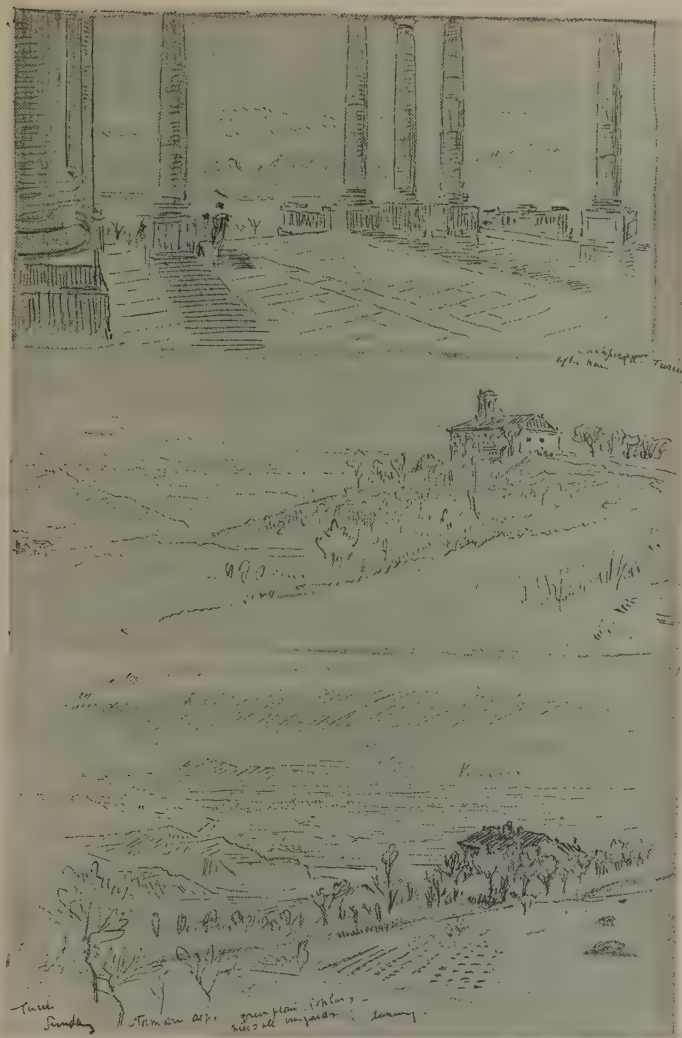
A PAGE FROM MR. ALBERT GOODWIN'S SKETCH-BOOK
(By permission of the Fine Art Society)



"BOATBUILDER'S YARD, RYE," FROM THE WATER-
COLOUR DRAWING BY ALBERT GOODWIN, R.W.S.

Contemporary Japanese Painting

C ONTEMPORARY JAPANESE PAINT- ING. BY SEI-ICHI TAKI.



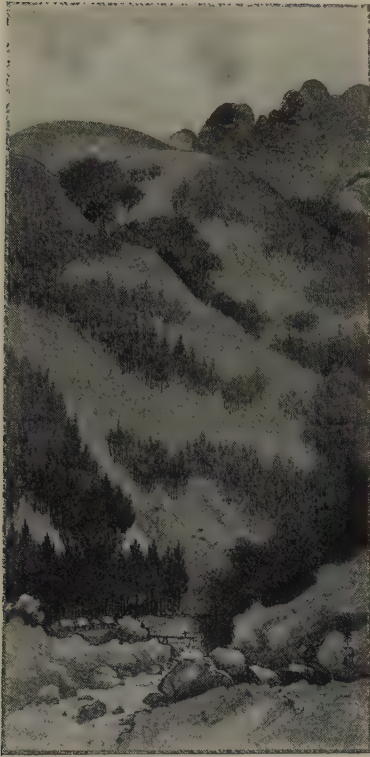
A PAGE FROM MR. ALBERT GOODWIN'S SKETCH-BOOK
(By permission of the Fine Art Society)

which is constantly threatening the man who allows his receptivity to become dulled, and substitutes a rigid mannerism for sensitive executive expression. Mr. Goodwin is a master of many methods, and whatever the medium he may be using—he works with equal skill in oils, water-colour and black-and-white—he manages it with thorough understanding of its capabilities. In his water-colours especially he shows an astonishing variety of qualities, but this variety comes from his sense of fitness, from his appreciation of the need for maintaining a right relation between mechanism and subject matter in artistic production, and not from any uncertainty about the management of details of craftsmanship. Indeed, uncertainty is nowhere to be detected in his art; few artists are so sure of themselves.

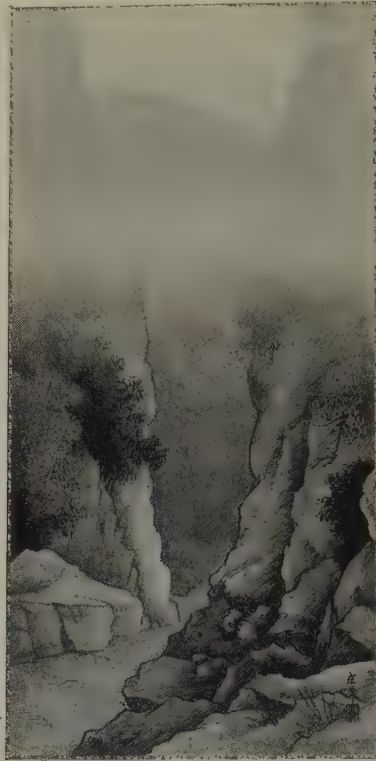
IN contemporary Japanese painting there run two conflicting currents, the one struggling to conserve the methods of the old tradition, and the other to work out a style more in consonance with the demands of the age. The advocates of classicism are represented by many different cults, such as—to enumerate those existing at the commencement of this era—the Maruyama, the Shijō, the Tosa, the Kanō, the Kwōrin, and the Chinese Schools. Of these, by far the most influential and popular has been the Chinese School followed by the Maruyama and the Shijō, the rest only surviving under the shadow of their past reputations. In general we may say that the chief exponents of the Conservative or Old Schools to-day are men of mature age, and only in few instances are they men of a later generation. On the other hand, the organization of the New School is, as yet, but tentative; many and various methods have been proposed and put to the test of experiment, but the final and satisfactory solution has so far not

been forthcoming. A little over twenty years ago a revival of interest made itself felt in the long-neglected field of art—long neglected because the national mind had up to then been engrossed in more practical affairs of life which had been passing through a great revolution under Western influences. It was then that the Japanese began to turn their thoughts to that art which had been the glory and pride of their forefathers, and to express their views with eagerness on the subject. Then there arose a cry that something different from the art of the older schools should be invented and that even the followers of the native and Chinese Schools should pursue their studies with an eye to freshness and novelty, and with a mind catholic enough to assimilate the good qualities of Western painting. Thus the New School came into existence.

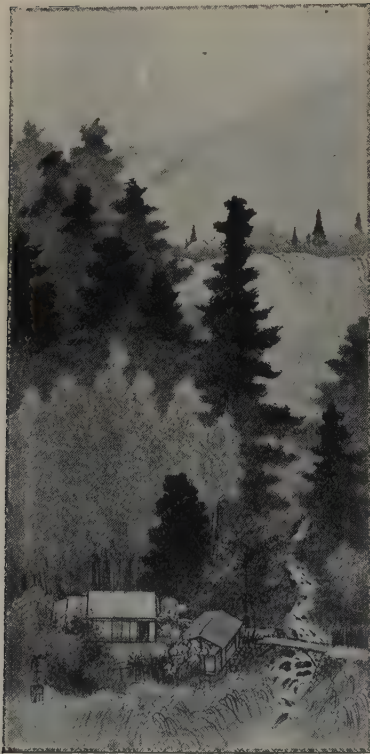
Contemporary Japanese Painting



"SPRING MOUNTAINS"



"AUTUMN MIST"



"SUMMER MOON"



"AFTER RAIN"

FOUR "GLEN" STUDIES BY KÖGYŌ TERASAKI

For nearly twenty years or so has the artistic world of Japan been struggling between these two opposing currents, with the result that, for a time, everything was thrown into a state of chaos, and that nobody knew how and where the matter would ultimately settle itself. While Old-School paintings, executed as they are after the old familiar canons, are comparatively free from undue eccentricity and grotesqueness, to say nothing of their perfect adaptability as decorations for native houses, they are, on the other hand, liable to fall into formalism or mannerism. Ten years ago, or a little earlier, there still survived in the Old School a few of what might be called great masters; but, at present, those who then passed for painters of only secondary class occupy the seats of first-grade artists. The apostles of the classic schools, in defiance of the attitude taken up by the advocates of a new style, seemed averse to anything fresh and novel, and contented themselves with putting out tame and conventional pieces of work.

Meanwhile the New School rose steadily to eminence, a rise due partly to the encouraging sympathy of the

Contemporary Japanese Painting

critics of those days, but principally to the powerful influence of the late Mr. Gahō Hashimoto. He was originally of the Kanō School, but later originated a new manner of painting and a style of his own. A man of ideals and aspirations, he taught both at the Tōkyō Fine Art School and at his own private institution, and thus drew many new aspirants into the fold of the New School. He had had a good training in classicism, and used the new style with proper restraint; hence he was saved from the production of those absurd pictures which have sometimes come from the pencils of inexperienced novices of the school. Presently clumsy imitators of Gahō's style, in sheer opposition to that of the Old Schools, brought out monstrous pictures under cover of what they called realism or the Occidental style. This class of crude production was then joyfully welcomed by younger students and ill-advised critics, but was never approved of by the truly artistic instincts of the public. Foreign students of Japanese art especially showed little sympathy for these creations, marred as they were by clumsily imitated exotic traits, and often secretly remarked with chagrin, "How in the world can Japanese painters put their hands to so ungrateful a task, when they have such excellent classic art of their own?" These earlier aspirants of the New School, in spite of their pretensions to realism and the Western style, could not, after all, attain to such excellent naturalistic graces as were developed generations ago by Hokusai and Hiroshige.

As already mentioned, the Old Schools are effete with mannerism, while the New School has been running into wild eccentricity. In truth, for the last twenty years or so, there have been produced no Japanese paintings worthy of the name. Judging from the present state of things, the Old Schools, as they are now understood, seem to be already in the last stage of decadence with no possible hopes of recovery. And this is not to be wondered at, when it is known that the Old-School painters of the present day, while pretending to have fathomed the secrets of our classic art, have not really dipped into its very heart and spirit. On the other hand, the New School has failings of its own which cannot be tolerated, but it commends itself to our hearty approbation so far as it attempts to approach closer to nature and to develop art in keeping with the progress of learning and

knowledge. Its aspirations are good and right, but it has erred in its choice of means wherewith to accomplish its ends. And this is why the New School has not been able to produce works worthy of consideration.

The rivalry between the Old and the New Schools is a singular phenomenon in the artistic society of Japan to-day.

Again, contemporary Japanese paintings may be distinguished from the point of view of their local relations. Artistically speaking, Tōkyō is one centre and Kyōto is another. With the advantages of artistic culture under the generous patron-



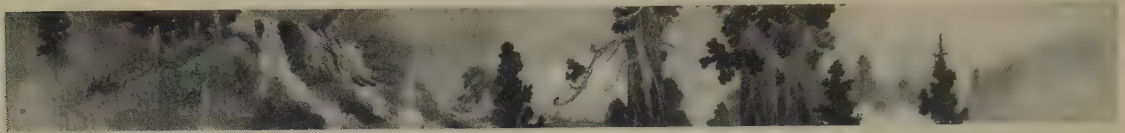
"A DANCING GIRL"

BY SEIHŌ TAKENOUCHI

Contemporary Japanese Painting

age of the Tokugawa Shogunate for upwards of three centuries, and what is more, being now the Imperial capital, Tōkyō may be looked upon as the centre of Japanese fine arts. The position of Kyōto is scarcely less prominent, for though now second to Tōkyō, it had for a thousand years or more been the seat of the Imperial residence, and hence the centre of culture. In all ages the fine arts have flourished there, and even to-day it still nobly holds its own as the centre of artistic life. Indeed, in some respects its arts are possessed of superior peculiarities. All sorts of schools exist in Tōkyō,

In due course of time the encouragement and promotion of fine art became a subject of universal interest, and at last the government took the matter in hand. The year before last the Mom-bushō (Department of Education), at the instance of the then Minister, Baron Makino, decided to hold thenceforth an annual exhibition of modern art works. This was the first official exhibition of the kind ever held in this country, though there have already been several private exhibitions of a similar kind. Special provision was also made for purchasing worthy exhibits with government funds,



"A SUMMER SCENE IN SHIOBARA"

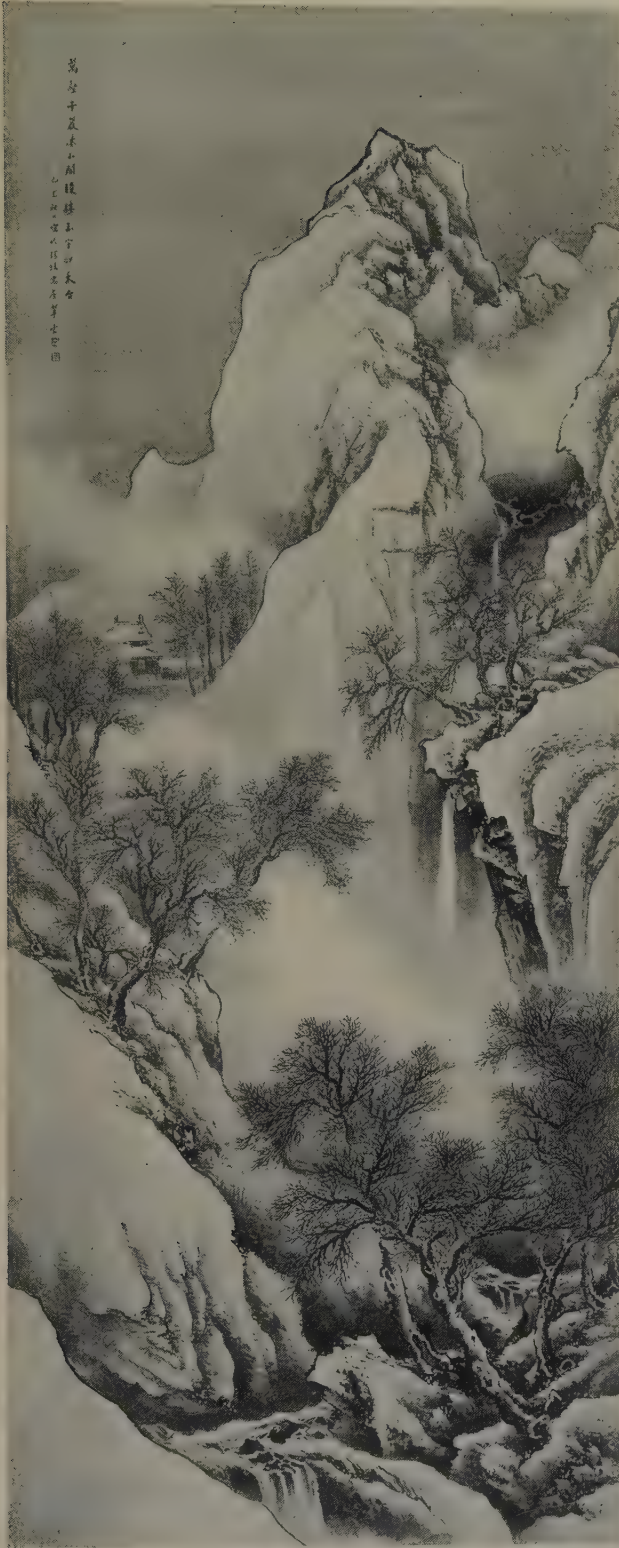
BY SHUNKYO YAMAMOTO

the New School being especially strong. Kyōto, on the contrary, is a stronghold of conservative painters, and though there are some "moderns" there, they appear to trace their origin to their brotherhood in Tōkyō. Kyōto took precedence of Tōkyō in the timely attempt to compromise between the styles of the Old and New Schools. Again, in the old Imperial capital the Old Schools, notably the Maruyama and the Shijō, are still in unusual vigour, with the result that even young artists with modern ideas are often tempted to follow their conventions. If Tōkyō painters have occasionally let themselves run to something extraordinary and radical, they have at times dared to launch out into undertakings that are free and healthy. Kyōto painters, again, incline to painting chiefly nature subjects, whilst their brethren in Tōkyō take to the human figure as well as to nature painting. In colouring, Tōkyō painters in general, and some members of the New School in particular, are more dextrous than their fellow-professionals in Kyōto. Colours from the hands of the latter are often somewhat monotonous and sombre, but to compensate for these disagreeable chromatic qualities they have a distinctive superiority in the vigour of the strokes. In short, they are less liable to the common weakness of New-School painters in Tōkyō, who too often ignore strength of touch and lay undue stress on colouring. In the manner of expressing brush power, however, even Kyōto artists cannot be said to be free from fault, for in this direction their work is often wanting in variety.

and thus to give some incentive to the followers of art. The present Minister, Mr. Eitaro Komatsubara, has also been doing much for the successful carrying out of the undertaking initiated by his predecessor. The exhibitions are arranged in three departments, *i.e.*, Paintings of the Japanese Schools, Paintings of the Western School, and Sculpture. The exhibition in 1909 was held for little over one month, from October 15th to November 24th. In the exhibition of the preceding year the native paintings were by no means all that could be desired, owing to a disagreeable episode arising out of a complaint made against some of the judges. As a matter of fact, Tōkyō painters made rather a poor show beside those of Kyōto, of whom two or three especially added great lustre to their local exhibits. Better results were shown in the native-style paintings in last year's exhibition, at which Tōkyō painters seem to have been a little more successful, though on the Kyōto side, too, there were several noteworthy pictures. At all events, the excellent results of the last exhibition have proved beyond dispute the beneficial influence of such exhibitions for the promotion of the pictorial art of the native schools.

It was, indeed, gratifying to see success, moderate though it was, dawning upon the horizon of contemporary Japanese painting. Mr. Kōgyō Terasaki's landscape pieces, entitled "Four Glen Studies," merit the foremost mention. He treated the subject under the following four separate headings: *Spring Mountains, After Rain, Autumn Mist*, and *Summer Moon*, all these pictures show-

Contemporary Japanese Painting



"A SNOWY LANDSCAPE"

BY SUIUN KOMURO

ing some distinct traits of the Tosa and Chinese Schools, though in treatment distinctively individualistic. The fine qualities of the classic methods are here adequately and harmoniously combined and blended. The forms of the natural objects and the scenes chosen are delightfully natural, there being nothing conventional about them. The scenes treated in these paintings are such as may be frequently found in the eastern part of Japan. As regards perspective, the present work shows a distinctively new feature—new, that is, when compared with contemporary pictures of the Old Schools. The style of treatment is eclectic, appropriately mixing together and blending the methods of both schools. Mr. Kōgyō Terasaki is at present Professor at the Tōkyō Fine Art School, and was one of the judges of the exhibition. He was born in 1886. He first studied the Kanō style, later the Chinese methods under Sui-an Hirafuku and Hakuryū Sugawara; but, in the end, set himself to work out a style of his own by a close study of ancient Chinese and Japanese masterpieces. At the time when the late Mr. Gahō Hashimoto stood at the head of the New School, Professor Terasaki worked with him for the promotion of the same cause. Gifted with remarkably clever hands, Professor Terasaki excels in such paintings as require a vigorous touch. Moreover, as the styles he originally learned were of the Kanō and Chinese Schools, both of which lay so much stress on vigour and precision of stroke, he stood in this respect far above most disciples of the New School, who were indifferent to the proper delineation of form and aimed only at colour effect. Some people seem to think that after the death of Gahō there have been no landscape painters worthy of notice, but in our opinion the landscapes by Kōgyō Terasaki in the last exhibition cannot only hold their own with similar productions by Gahō, but in grace of tone are even superior.

As a typical native painting, which also represents the Kyōto painters of the New School, may be mentioned *A Dancing*

Contemporary Japanese Painting

Girl, by Mr. Seihō Takenouchi. Kyōto has a proverbial reputation for fair maiden dancers. In his present picture Mr. Takenouchi has copied, as it were by a snap-shot, the most important movement of the dance. While rendered with comparatively few strokes, the attitude of the figure is as natural as it can be, and Japanese painting is singularly happy in this kind of rendering. Mr. Seihō Takenouchi was born in Kyōto in 1861. He began his artistic studies about 1881 in the atelier of Bairei Kōno. At first, therefore, he tried a style which was related to that of the Maruyama or the Shijō School. He is naturally very clever in the manipulation of the brush, and fond of delineating the light, simple features of nature. He has paid one visit to France in quest of artistic inspiration, but he is not one of those that blindly imitate foreign ways. In truth he is one who conscientiously studies the means by which Japanese painting can be brought in closer touch with nature—an object so successfully achieved by our masters of bygone ages. And he has succeeded fairly well in his laudable attempt. His mode of treatment is, however, of purely classic origin. It must be owned that this picture seems to have been more a work of momentary inspiration than the result of deliberate conscientious study. One might almost wish that he had exhibited a work of a weightier character. One thing is certain, that in the present day Mr. Takenouchi is probably the only Kyōto painter who can hold his own against Mr. Terasaki, when it comes to facility with the brush. Mr. Takenouchi is Professor at an Art School in Kyōto, and was also one of the judges in the exhibition.

Another Kyōto painter, who like Mr. Takenouchi, has recently risen to eminence, is Mr. Shunkyo Yamamoto, whose *Snow-clad Pines* in the exhibition two years ago brought him well-merited distinction. His last exhibit was not so good as the previous one, but none the less it tellingly brought out his characteristic excellences. The work referred to represents scenes in Shiobara, a district noted for romantic scenery. The scenes were presented according to four seasons, the one here shown illustrating a summer landscape. Mr. Yamamoto excels in minute finish, as Mr. Takenouchi does in economy of strokes. Also his manner of treatment, though it does not display the same skilful combination of classic traits that was so successfully attempted by Mr. Terasaki, yet gives ample proof of a powerful hand. The accompanying painting won no small applause from appreciative spectators, who were especially impressed with the striking rendering of water rushing over rocks. Mr. Yamamoto is forty years old, and in his earlier years had the advantage of personal instruction from Bunkyo Nomura and Kansai Mori. Like Mr. Takenouchi, he has taken a trip to Europe, and is likewise Professor in an Art School in Kyōto, and was a judge in the last exhibition.

We now come to a younger painter—younger, that is, than any of the three artists already noted. We mean Mr. Kokkwan Otake, who showed in the last exhibition a painting entitled *Taken by Surprise*, painted on a pair of folding-screens. The subject portrays old-time warriors about to go forth to meet an enemy who had assaulted them



"TAKEN BY SURPRISE" (SCREEN PAINTING)

BY KOKKWAN OTAKE

Contemporary Japanese Painting



"TAKEN BY SURPRISE" (SCREEN PAINTING)

BY KOKKWAN OTAKE

in the midst of a carousal. The mode of rendering is unmistakably of the Tosa School. The composition may be criticised as wanting in centre, but, like all our ancient war painting on scrolls, the chief object of the picture is to delineate the movements of men and horses. We know of many contemporary artists, professedly followers of the Tosa School, who have taken to the painting of war scenes, but so far as our observations have gone, they have mostly fallen into formalism. Compared with their productions Mr. Otake's painting here under review, though treated after the Tosa style, is endowed with many praiseworthy qualities, among others a faithful rendering of the human form, and power and facility of strokes. The painter is still in the prime of manhood; in fact it was only fifteen or sixteen years ago that his talent was first recognised by the artistic public, who were much struck by some figure painting which on one occasion he displayed at an exhibition in Tōkyō. He was then set down as a painter of great promise, and his subsequent career has not belied the public expectations. At times, it is true, his ready brush has led him into eccentricities, but he has wisely controlled himself in his present work.

Last but not least comes Mr. Shunsō Hishida, who decorated the gallery of the last exhibition with a screen-painting entitled *Fallen Leaves*, depicting part of a forest. As a contrast to Mr. Otake's picture this piece shows the still side of nature, there being not the faintest sign of the activity which is conspicuous in the other painting. The method of execution is at once minute and naturalistic. Mr. Hishida was once connected

with the Bijutsuin (Art Institute), and studied under the late Mr. Gahō Hashimoto. He has also been an ardent practiser of a Western method. Some years ago, in company with Mr. Taikwan Yokoyama, another painter of the Institute, he made a tour abroad. In those days there was a class of artists who essayed to embody in their work the elements of Indian art, and Mr. Hishida was one of the class. For a time, too, he gave his chief thoughts to colouring, but of late he has looked more to form; and this devotion resulted in the painting so exquisitely finished and naturalistic which he displayed in the last exhibition. Unquestionably this picture was drawn with a decorative purpose. In olden times Japan had many painters who delineated natural objects in a decorative way, foremost of all, Kwōetsu, Kwōrin, and Hōitsu. Their productions, however, decorative as they are, are generally full of poetic feeling. Mr. Hishida's painting has yet to rise to the nobility of these classic masters; at best his *Fallen Leaves* speaks of the pains he has taken in giving a minute finish of a realistic type. The colouring, adequately subdued and harmonious, is probably the happiest feature of the painting, which, all things considered, may be taken as well representing the realistic side of the New School.

Passing to the side of the Old Schools, we found in the last exhibition a commendable monochrome picture entitled *Snowy Landscape*, by Mr. Suiun Komuro, a production of the Chinese style of the Southern stamp. The artist was a pupil of the late Mr. Sōun Tazaki of the Chinese School, who enjoyed considerable fame some twenty years ago. Mr. Komuro, though yet comparatively

Contemporary Japanese Painting



"FALLEN LEAVES" (SCREEN PAINTING).

BY SHUNSŌ HISHIDA

young, is at present a prominent member of his cult. His *Snowy Landscape* gives evidences of laudable efforts to represent in a lucid manner the forms of natural objects, and to avoid falling into ambiguity through want of vigour in his strokes. Moreover, in his present creation he has bestowed much well-deserved care on the gradation of ink tones. The composition, being of the Chinese type, cannot be said to be realistic, and yet for a work of its kind it is somewhat inclined to naturalism. The picture, creditably representing as it does a style hallowed by long tradition, is to be placed far above many of the same school in which vigour of touch is lacking.

Besides the works already reviewed, the last exhibition contained many others worthy of consideration, for example the exhibits of Mr. Gyokudō Kawai and Okoku Kishima. The New-School paintings outnumbered those of the Old School.

Two or three older members of the classic schools displayed pieces which did not, however, strike one as being very remarkable. Victory seems to be falling into the hands of the men that are striving to develop a style close to nature, without any too strict adherence to the classic methods. This is indeed the natural outcome of the new requirements of the age. But it must be remembered that art is not to be governed by the same laws as those which govern practical affairs, and cannot therefore always be in accord with social demands. In other words, in matters of art, both old and new styles may well be encouraged and promoted with impunity. For our own part, we do not wish to see our time-honoured styles become extinct; on the contrary we deeply deplore the ever-increasing decline of the glorious art reared by Mitsunaga or Sesshū. It is worth remarking that the recent progress of New-School native painting has been

The Arts and Crafts Society's Exhibition



CHAIR IN WALNUT
DESIGNED BY GEORGE WALTON
EXECUTED BY T. SMITH

largely encouraged by the remarkable advance of Western-School painting in Japan. In all preceding exhibitions the foreign paintings section made splendid showing. Some people have gone so far as to declare that in Japan Western art is more advanced than native art. But there is no denying the fact that the progress made by Japanese followers of the Occidental School is after all limited. The portrait exhibited by Mr. Eisaku Wada was a creditable production, and besides this there were several excellent landscape pieces, though all of small dimensions, but the results were not so satisfactory in large-sized compositions. For all this, Western-School artists have been making great headway, and this has beneficially influenced their brethren of the native schools, who have thereby been stimulated to renewed exertions.

S. I. T.

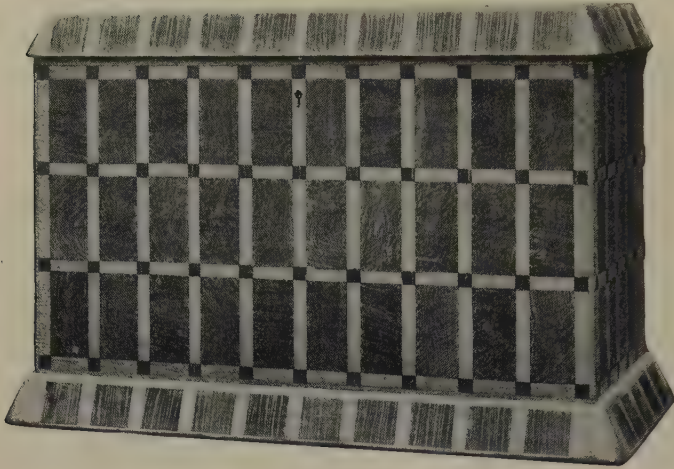
THE ARTS AND CRAFTS SOCIETY'S EXHIBITION AT THE NEW GALLERY. (CONCLUSION.)

LAST month, in reviewing this exhibition, attention was drawn to the welcome simplicity of most of the book-covers, but it was impossible on that occasion to refer particularly to any of the examples shown in the cases in the South Room. The taste for excessive ornamentation in nearly all forms of decoration is happily in abeyance just now, and the designers of book-covers who exhibited at the New Gallery seemed, in the majority of instances, to have striven to utilise the beautiful colour and other qualities inherent in their leather ground rather than to conceal these with a superfluity of adornment. A good example of restraint and distinction was afforded by Miss Katherine Adams's *Faust*, a black leather binding with a simple design tooled in silver—a binding not only excellent in design, but one that could be handled with little danger of



LACQUERED LEATHER BOX WITH STAND
EXECUTED FROM AN ANTIQUE
DESIGN BY MISS M. KING
(Exhibited by the Leighton Buzzard Handicraft Class)

The Arts and Crafts Society's Exhibition



OAK BOX INLAID

BY SIDNEY C. HAYNE

injury—an important consideration which is sometimes overlooked by the enthusiast in covers. Another and more elaborate specimen of binding by Miss Adams, shown in the same case, the sumptuous *Dante*, with a detachable outer covering of richly embroidered silk, was a good type of the highly decorated volume that must surely be intended, except on special occasions, to lie concealed in the great casket specially made for it by Mr. Waal.

Other attractive bindings were to be found in an adjacent case, among them *Peter Pan in Kensington Gardens*, in green and gold, and *Shelley's Tour*, by Mr. C. B. Lawrence; Miss Sybil Pye's austere *Empedocles on Etna*; Mr. J. Hay-Cooper's *Sonnets of Shakespeare*, and *The Percys*, by Mr. A. Harding. These were all leather bindings; and it was, perhaps, a mistake to show in the same case books with embroidered covers such as Mr. Vaughan's *Apocalypse* and Miss Dobito's *Imitation of Christ*, which, good enough of their kind, suffered by comparison with their neighbours. A fine cover in another case was that by Miss Mary G. Robinson, of *Celtic Illuminative*

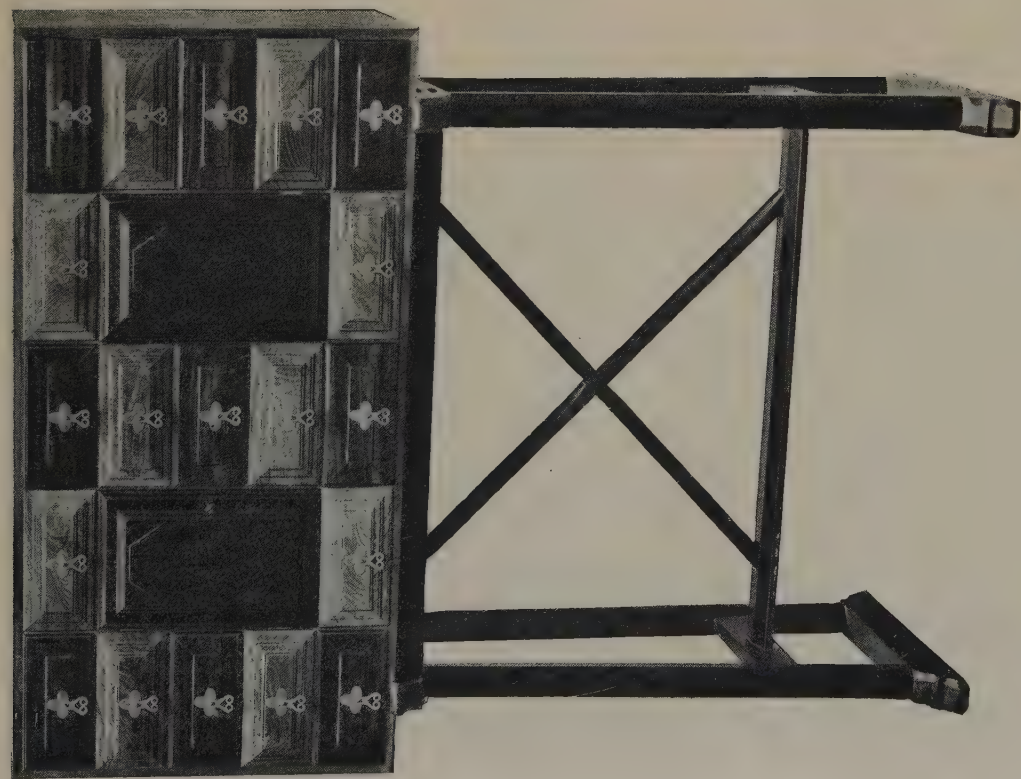
Art, in green leather, with a centre panel of interlaced curves and triangles, adapted from *The Book of Durrow*. Miss Robinson's *Poems by William Wordsworth*, in green, almost entirely covered with a design of little leaves in red and gold, was exceedingly rich in effect, and in this respect resembled Mr. L. Hay-Cooper's cover for *The Hollow Land*. The severely simple yet dignified *Areopagitica*, bound in red leather, by Mr. Charles McLeish; Mr. Alfred De Sauty's *Shakespeare's Sonnets*, and the ingenious design for the cover of a prayer-book, by Miss E. Gertrude Farran, should also be noticed. Mr. T. J. Cobden-Sanderson showed a

dignified *Guest Book*; and another notable cover was that of Mr. Douglas Cockerell's fine *Lectern Bible*, in red Niger morocco, an illustration of which was given in THE STUDIO in January.

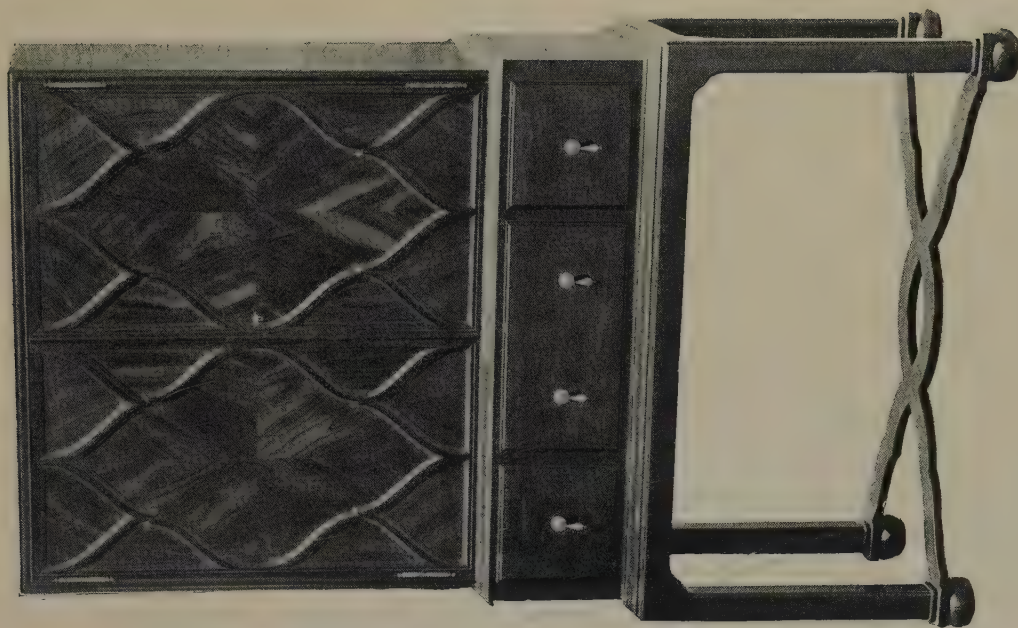


INLAID WALNUT SECRETAIRE

DESIGNED BY W. A. S. BENSON
EXECUTED UNDER THE DIRECTION OF MORRIS & COMPANY



EBONY AND WALNUT CABINET DESIGNED BY ERNEST W. GIMSON
EXECUTED BY HENRY DAVOLL



CABINET IN EBONY AND SATINWOOD BY JOHN BRANDT
EXHIBITED UNDER THE DIRECTION OF CHARLES SPOONER



MUSIC CABINET
DESIGNED BY GEORGE JACK
EXECUTED BY GEORGE JACK AND LAWRENCE TURNER

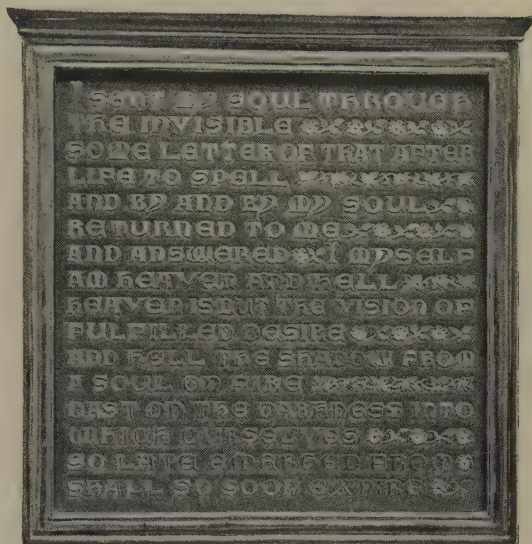


BOOKCASE
DESIGNED BY F. C. NEILSON
EXECUTED BY PETERSEN

BOOKCASE

The Arts and Crafts Society's Exhibition

The modern developments of needlecraft owe much to the encouragement they have received at the various exhibitions of the Arts and Crafts Society, and in his preface to the catalogue Mr. Walter Crane pointed out that embroidery was particularly well represented at the New Gallery. Some of it was indeed astonishingly skilful. Miss Violet Turner's reproductions of pictures were worthy of the famous Miss Linwood, whose gallery a century ago was one of the sights to which all children in London were taken. Mr. Crane's *Masque of the Four Seasons* and two pictures by Burne-Jones were among the things successfully reproduced by this accomplished needlewoman. Miss Kate Button in *Where Seagulls Play* showed a landscape with sea and sky and wet sands—certainly a clever piece of work, though one is prompted to ask whether it is worth



INSCRIPTION IN CARVED AND GILDED GESSO
BY F. STUTTIG



ELTON WARE
DESIGNED BY E. H. ELTON
EXECUTED BY G. MASTERS



LANCASTRIAN POTTERY EXHIBITED BY THE PILKINGTON TILE & POTTERY CO.

while to strive to accomplish with so much effort and trouble what a painter could do more quickly and easily, and incomparably better. Another lady showed a careful representation in needlework of an ancient map of old London—a work without any beauty or decorative value, and only to be regarded as an exercise. Far more attractive and legitimate was the fire-screen of grey silk designed by Mr. C. F. A. Voysey, and worked by Mrs. Reynolds-Stephens, with its formal but charming rose-tree embroidered with red blossoms and rich green leaves.

Mrs. Reynolds-Stephens was not the only embroideress at the Arts and Crafts Exhibition who could—

“ . . . With her neeld compose
Nature's own shape of bud, bird,
branch, or berry,”

and there were there besides specimens of many other forms of skilled needlework. Miss Peart's delightful little frock for a tiny girl, in buff and red tussore silk, and another of linen, on a similar scale, with scarlet embroideries; Miss Kathleen Turner's embroidered handkerchiefs, and Mrs.

The Arts and Crafts Society's Exhibition



PAIR OF CHURCH CANDLESTICKS IN WROUGHT IRON
DESIGNED BY EDWARD SPENCER
EXECUTED BY WALTER SPENCER & BERTRAM EDWARDS

Christie's cushion, were all good examples of artistic skill turned to practical account for the production of articles of everyday use. On a more ambitious scale were the embroidered hangings and blue silk embroidered cover by Miss Elaine Lessore, and the *Tulip and Rose* panel by Miss May Morris.

Mr. Edward Spencer's excellent work in the West room has been described in a previous article, but a more important example was to be found in the North Room in the shape of a fine lectern of wrought iron, with copper sconces and leather book-rests—another instance of the growing appreciation among our designers of the importance of harmony of colour. Fine in design and workmanship, the beauty of the lectern was greatly enhanced by the colour of the laced leather rests, whose delicate greys were in keeping with the heavier tones of the iron work. Mr. Spencer's church candlesticks in wrought iron, shown in another of our illustrations, were also in the North Room. Some of the furniture here has already been noticed, including Mr. Brandt's ebony and satin wood cabinet, and the cabinet in ebony and walnut designed by Mr. Ernest W. Gimson. Another interesting piece was the secretaire in inlaid walnut, designed by Mr. W. A. S. Benson, and executed by Messrs. Morris. In this, as in most of the examples shown by Mr. Benson, the

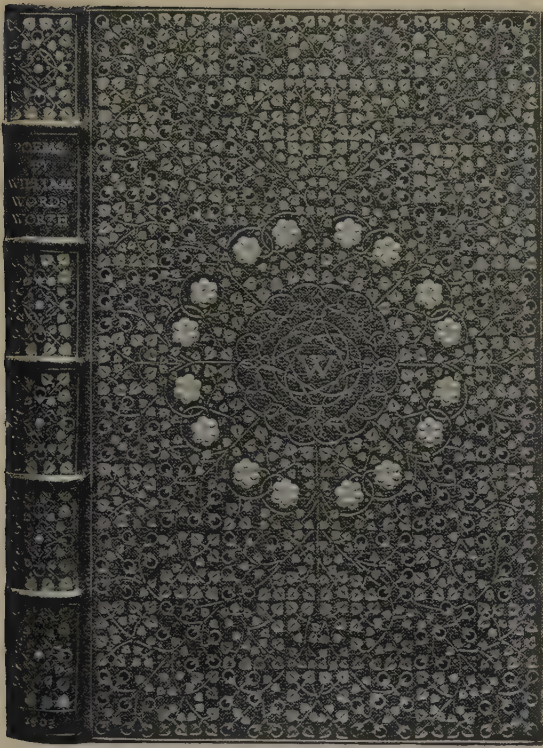
general colour scheme of the piece was most attractive, and had evidently been thought out with unusual care. Mr. Neilson's bookcase, Mr. George Jack's music case in oak with carved panel, and Mr. George Walton's chair in walnut, were among the remaining examples of furniture that deserve notice in the North Room—the last recalling in its quaint shape a well-known type of the William and Mary period.

Mr. F. Stuttig's *Inscription in Carved and Gilded Gesso* with letters in relief on a ground of dull blue was interesting as one of the comparatively few examples of this kind of work in the exhibition. Opposite to it in the South room was a decorative panel by Mr. Harry J. Theaker, *A Song from Shakespeare*, of which apparently the frame with its decorative medallions was also executed in gesso. Mr. F. Coulling contributed one of the



WROUGHT IRON LECTERN WITH COPPER SCONCES
DESIGNED BY EDWARD SPENCER
EXECUTED BY WALTER SPENCER & B. EDWARDS
LEATHER BOOK-REST BY FLORENCE GEORGE

The Arts and Crafts Society's Exhibition



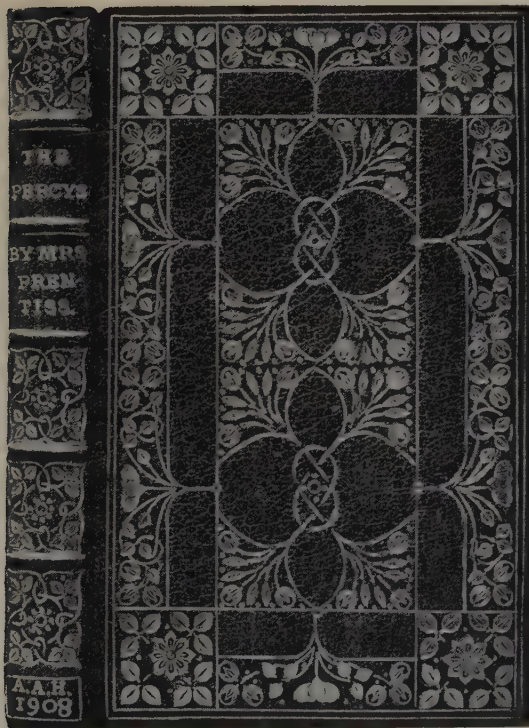
BOOKBINDING

BY MARY G. ROBINSON



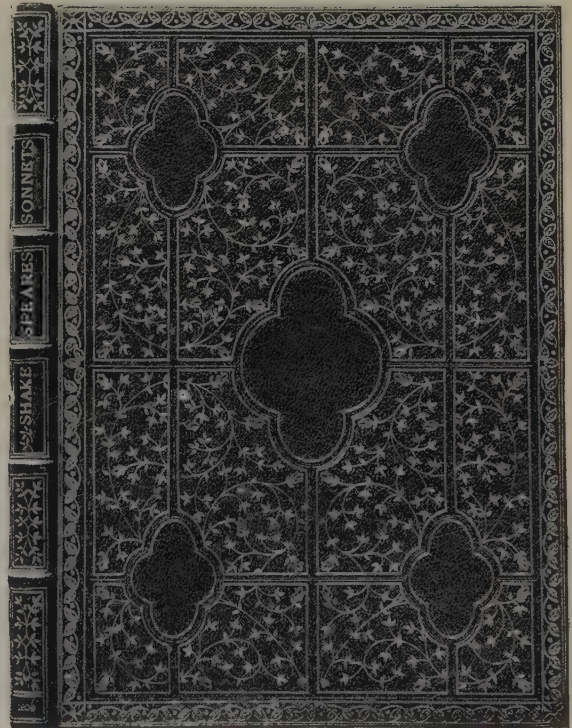
BOOKBINDING

BY C. B. LAWRENCE



BOOKBINDING

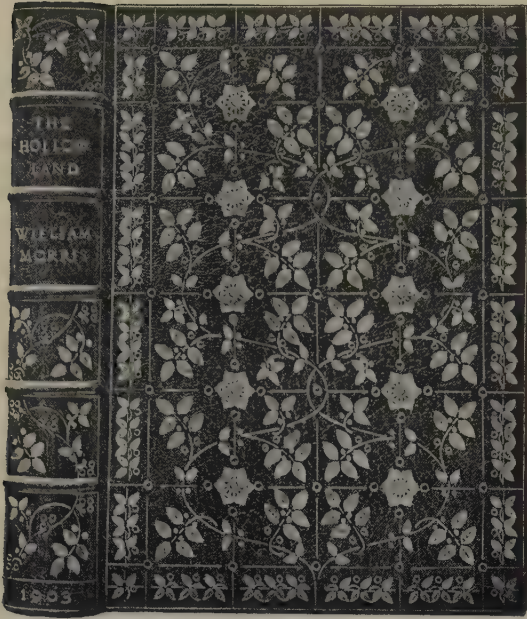
BY A. HARDING



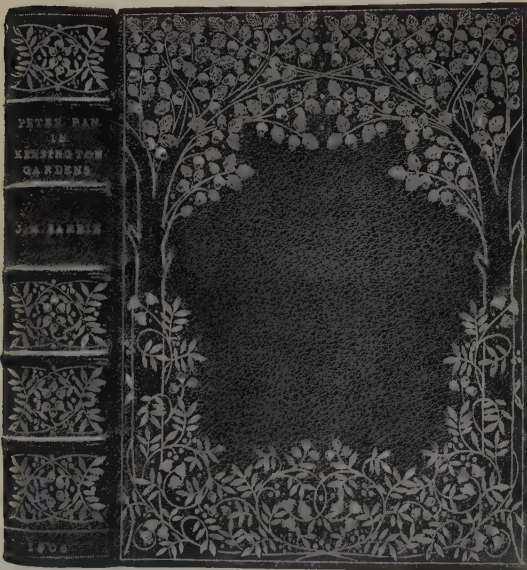
BOOKBINDING

BY ALFRED DE SAUTY

The Arts and Crafts Society's Exhibition



BOOKBINDING . . . DESIGNED BY L. HAY-COOPER
EXECUTED BY S. BARNARD & L. HAY-COOPER



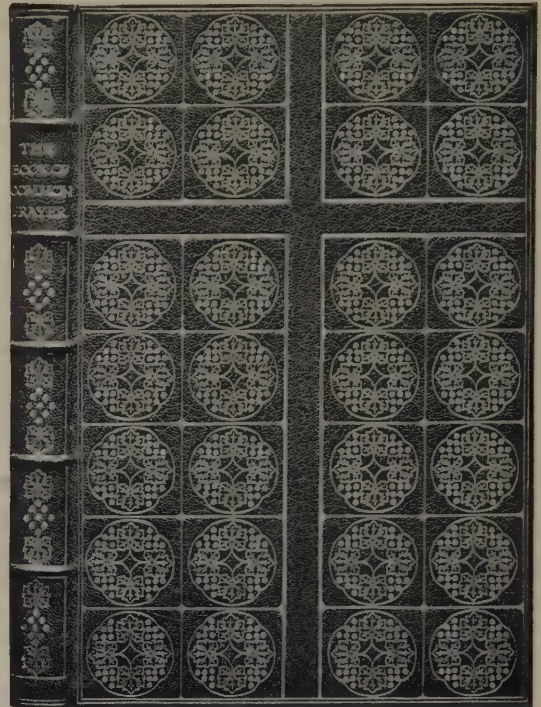
BOOKBINDING . . . BY C. B. LAWRENCE

best of the smaller designs for stained glass in the exhibition, in which, however, stained glass was not a sufficiently prominent feature. It is to be hoped that at the next exhibition some good work of the kind will be shown, and that facilities will be given for its proper display.

Other works at the exhibition illustrated this month are examples of the Pilkington & Elton pottery; a drawing in colour by Miss Gwynedd

Hudson; Miss M. King's casket in lacquered leather, and the oak box inlaid in squares by Mr. Sidney C. Hayne.

W. T. W.



PRAYER-BOOK BINDING. DESIGNED BY C. J. SKETCHLEY
EXECUTED BY E. GERTRUDE FARRAN



DESIGN FOR STAINED GLASS

BY F. COULLING



BOOK ILLUSTRATION

BY GWYNEDD HUDSON



DECORATIVE PANEL "A SONG FROM SHAKESPEARE"

BY HARRY G. THEAKER

Some Notable Swedish Etchers

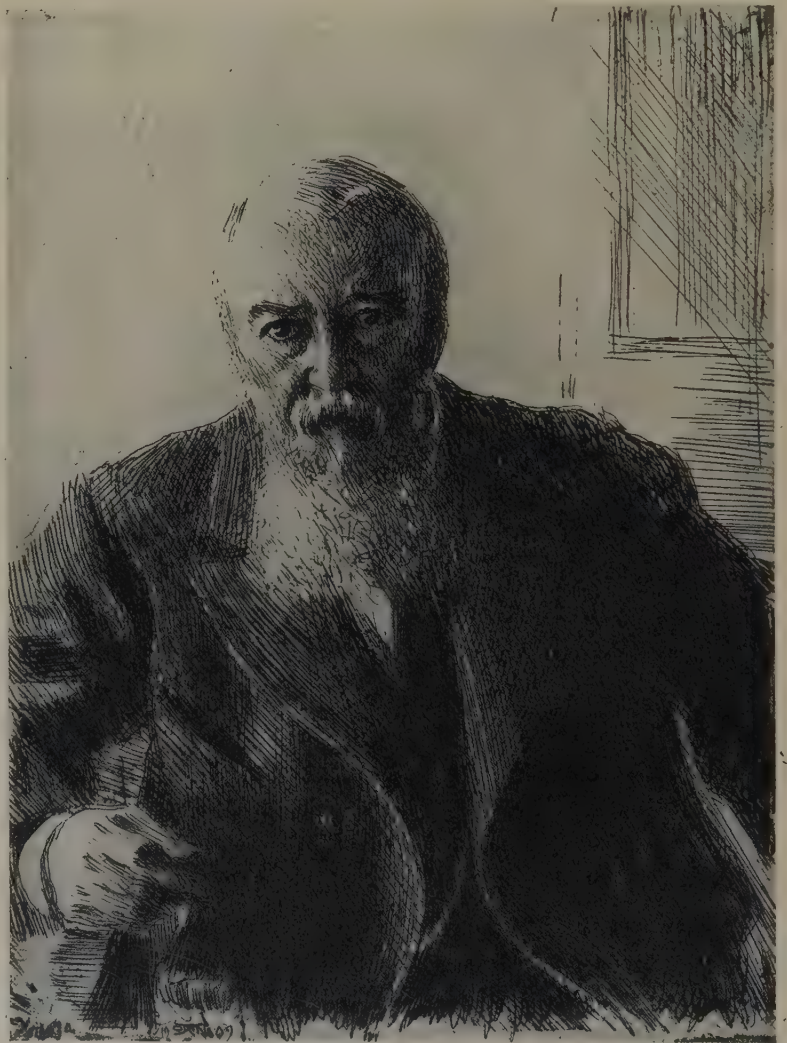
SOME NOTABLE SWEDISH ETCHERS. BY GEORG BRÖCHNER.

THE fiftieth birthday of Anders Zorn, the world-famed Swedish painter and unquestionably one of the most brilliant and powerful etchers of the day, affords a fitting opportunity for a brief survey of some of his more recent work and that of a few of his compatriots within this branch of the graphic arts. The occasion is all the more acceptable inasmuch as these arts seem fully to share in the present remarkable revival, not to say renaissance, in Swedish art generally which is now succeeding the fallow time into which the so-called Düsseldorf period ultimately ebbed out. Paris then became the *rendez-vous* of a number of singularly gifted young Swedish artists, and once away from the wonted surroundings and influences and a, then perhaps, somewhat stale academic tradition, the artistic individualities of this highly talented cluster were afforded scope and freedom for spontaneous and independent development.

Zorn, however, when in 1881 he began his lengthy peregrinations, betook himself to Spain, and, like other eminent Scandinavian artists—amongst them Krøyer and Thaulow—he was profoundly impressed by Velasquez; but Zorn seems to have felt his own *naturel*, artistic and otherwise, in closer accord with that of the great Spaniard, and to have been more enduringly influenced by him than were the two other Northerners I have just mentioned.

It would have been tempting to deal more exhaustively, in a retrospective manner, with

Zorn's career as an etcher, but a few cursory notes will have to suffice. He was, during his first sojourn in London, initiated into the art of the needle by his countryman, Axel Herman Hägg, for many years a resident in London, where he is better known under the Anglicized name of Haig. Haig's portrait formed the first subject of his pupil's efforts—it was in the year 1882—and four more etchings hail from the same year, mostly representing Spanish women. Another, *On the Thames*, was added the following year, the young Swedish artist having for the time being made London his headquarters. In 1884 eight etchings emanated from Zorn's studio, including a second portrait of Haig. Both this and the first are expressive likenesses, only the line, which, as behoves the



PORTRAIT OF C. F. LILJEWALCH, ESQ.

BY ANDERS ZORN

(From a trial proof in the Collection of Thorsten Laurin, Esq., Stockholm)



"THE BATHER." FROM THE
ETCHING BY ANDERS ZORN

Some Notable Swedish Etchers

true etcher, was to become Zorn's Alpha and Omega, is far more in evidence in the latter plate.

The next three or four years brought only a few additional etchings from Zorn, but by 1889 his needle becomes more prolific. Amongst the dozen etchings from that year are his first self-portrait and the first open-air nude, *Une Première*; and in the etching of a girl undressing preparatory to bathing, his inimitable parallel line technique begins to manifest itself in all its subtlety. To 1890 belongs, among others, the charming double portrait of the artist and his wife. *The Angler*, in its scope more comprehensive than most of Zorn's etchings, is from 1891, as are also the striking likeness of Max Liebermann and a portrait of Zorn's great friend and fellow-artist, Prince Eugen of Sweden. The same year has also to its credit two etchings which have already been reproduced in *THE STUDIO*—the *Lady with Cigarette* (vol. xxxviii., p. 281), and *The Storm* (xxvi., 55), in which Zorn himself is seen on horseback galloping ahead of a rapidly advancing storm—an etching upon

which, I believe, the artist sets special store. *Mme. Simon*, likewise a singularly effective work, also dates from 1891, as does *In the Omnibus*. The following year Zorn did one of his most famous etchings, *Ernest Renan* (reproduced in *THE STUDIO*, vol. xiii., p. 166), and the very charming portrait of Mme. Olga Bratt; from 1893 are the portraits of Count Georg von Rosen (vol. xiii., p. 170) and Mr. Wieselgren. The portrait of Paul Verlaine and the double portrait of M. and Mme. Fürstenberg are dated 1895; the portrait of King Oscar is from 1898; *Moja* and *The Mother*, two famous and delightful etchings, are from 1900; the portrait of Albert Engström from 1905. One of the last, if not the last, of Zorn's etchings is the portrait of Prince Paul Troubetzkoi in his studio, modelling a bust of Zorn; this was reproduced in *THE STUDIO* for January this year.

Zorn is the ideal etcher; he reveres and revels in the line—just as a great virtuoso loves and reveres his instrument—and he discards with disdain all auxiliary aids in which too many artists take



"THE GUARDIAN ANGEL."

BY CARL LARSSON



PORTRAIT OF THE DOWAGER QUEEN
OF SWEDEN. FROM THE ETCHING
BY ANDERS ZORN.

Some Notable Swedish Etchers

refuge. In return, the line lends itself obediently to his every purpose. He can endow it with a depth, a colour, a force which calls to mind the tremendous power of the old Spanish master Zorn early learned to love, and he can make it dance on the copper with the most seductive lightness and grace. With the simplest, or rather, perhaps, with the fewest, means he achieves results of the utmost subtlety in the way of space and distance, of light and atmosphere, whether in the open or within doors, and the less essential, without being neglected, is always made fitly to subordinate itself to the central aim in view. This accounts for some of Zorn's strength. It may be noted in this connection that he not only never crowds his etchings, but that he even, broadly speaking, avoids the grouping of several persons—the one suffices for him. Notwithstanding the apparently careless manner in which he disposes of the unessential and in spite of his colouristic effectiveness and power, neither his work in oil nor his etchings can be claimed by the apostles of impressionism or modern colour scheming.

As a matter of fact, the sense of form, the plastic aspect, if not always uppermost, is always vividly

present in Zorn's mind. Look at some of his nude women—how he endows their bodies with the elasticity of voluptuous life as they stand out, at times, almost luminously, in spite of the absence of colour, against rock or lake, mirrored in the placid or softly lapping waters! The human form—divine or otherwise—in all its unprudish, realistic beauty (Zorn, in the knowledge of his own artistic strength, looks the world straight and uncompromisingly in the face and works accordingly, keeping aloof from all mannerism) has always to him been a frequent and favourite *motif*, both on canvas and on copper, in his etchings, at least, only yielding the premier place to portraiture.

The value Zorn himself attaches to his etchings is evidenced by his doing two or three or even four plates of the same subject, when for some reason the result of the first does not satisfy him; and he is exceedingly jealous and unrelenting in his self-criticism. Many, perhaps most, of his etchings are done from his paintings or drawings, which the artist, with the power and *verve* so essentially his own, transfers to the copper, in his artistic zeal, it would seem, often without heeding



"KARIN AND ESBJÖRN"

BY CARL LARSSON

Some Notable Swedish Etchers

the reversal resulting from the printing. Thus in the portrait of the Dowager-Queen of Sweden, in *Mother, In the Omnibus*, and one or two of the *Night Study* plates, to mention a few examples, right and left have been reversed, which all tends to show with what impulsive freedom Zorn handles his needle. I may add here that Zorn allows the acid thoroughly to "bite" the plate.

Zorn's etchings are most highly treasured by museums and collectors, their value being further enhanced by the fact that, with a few exceptions, they are only printed in an extremely limited number of copies, from one upwards, to four or six or twelve, and the plates are always destroyed. The National Museum in Stockholm owns the most comprehensive collection, but the well-known Swedish collector, Mr. Thorsten Laurin, a great

lover of and authority on art, boasts an almost equally complete collection, which, to boot, is unsurpassed as regards the quality of the individual etchings: those reproduced in this issue have been kindly lent by Mr. Laurin. The Bibliothèque Nationale in Paris also has a representative collection, and amongst private collectors come first Mr. Charles Deering, Chicago, and Mr. and Mrs. Atherton Curtis, Paris.

Carl Larsson, whose very name is a household word in all Sweden—he is generally called Car'larsson in one word, quickly spoken, with the emphasis on the second syllable—early took an interest in etching, and obtained his first instruction, whilst yet a struggling though very clever young illustrator, at an etchers' class started by a Dutch master in Stockholm. Through what now almost looks like a perverse freak, Larsson,

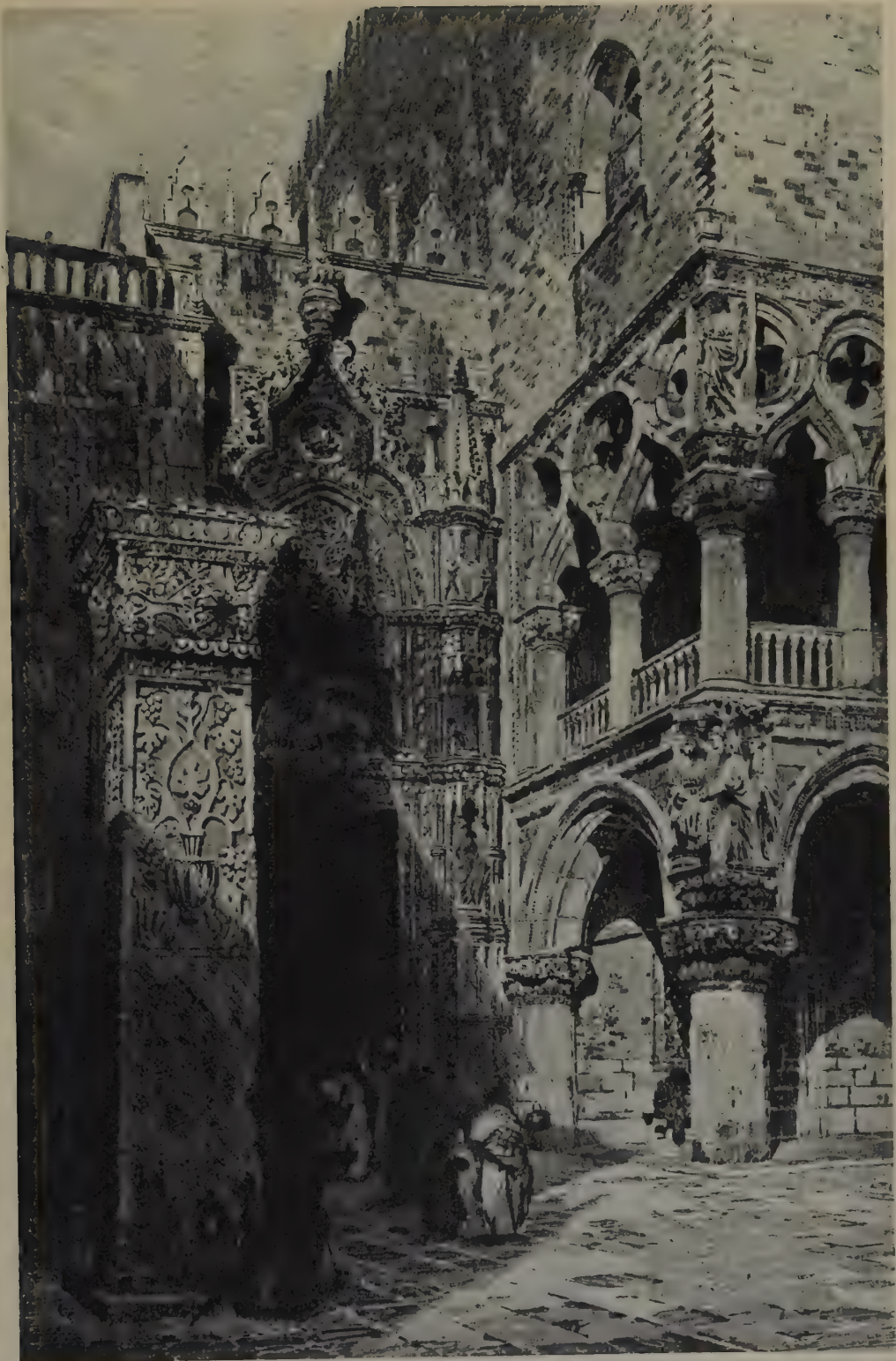
the lover of sunshine and colour and all that is fair and graceful, chose for his first *motif* a couple of naked old men! The result must have been somewhat discouraging, for he did not again busy himself with the needle until during his stay in Paris, 1888–1889. One of his first etchings from that period, and a very charming one, was *Graziella*, a modest little maiden, timidly wondering whether she would do for a model. It marked a great advance, and foreshadowed that indefinable, persuasive Larssonian charm, so personal and so unconventional, which has become perhaps the most distinctive feature of his manhood's work, at least under the aspect that concerns us here.

In 1891 Larsson did his first colour etching, *Lisbeth*, with one plate. By-and-by he adopted two plates for this kind of work, a line etching for the contours and an aquatint plate for the colours. He again attended a school for etching and did a number of plates, also experimenting with soft ground and mezzotints, in some cases with extremely clever results. *I and Brita*, a large etching, is from 1896, and is very typical of one side of his work, teeming with drollery and humour,



"KARIN AND KERSTIN"

BY CARL LARSSON



"PORTA DELLA CARTA, PALACE OF
THE DOGES, VENICE." FROM THE
ETCHING BY H. J. MOLIN

Some Notable Swedish Etchers

but in graceful simplicity it must yield to *The Guardian Angel*, dated 1898, through its trustful sincerity and purity perhaps one of Larsson's very best works with the needle.

For the attainment of his ends Larsson to a great extent—in some instances almost solely—relies upon the contours, and it is astounding what he can make a simple outline express and convey of beauty, and life, and sentiment, and even substance. One need only look at Kerstin's hair in the illustration of *Karin and Kerstin*. This can but be softly falling, flaxen tresses; and how admirably studied and rendered is not every gesture, every limb, every fold of the garment. Carl Larsson is indeed a master draughtsman.

Both in *The Guardian Angel* and in *Karin and Esbjörn* (Karin, it should be observed, is Carl Larsson's well-beloved wife, who has inspired him with some of his very best *motifs*) another characteristic trait of Larsson's methods is noticeable: his use of almost mathematically straight—apparently mechanically drawn—lines in furniture, and, perspectively, in interiors. They are at times

apt to produce a slightly forced effect, but on the other hand they tend, intentionally or otherwise, to enhance the graceful and harmonious suavity in the curvature of his contours.

I must forego the temptation of tracing the influence which Japan, the country Larsson has called his artistic Fatherland, may have wrought upon his conception and draughtsmanship; nor must I enlarge upon other sources of inspiration. Suffice it to say, in conclusion, that in all his brilliant and ingenious work he is one of the truest of Swedes, the happy master of delightful Sundborn, which has furnished him with countless models and *motifs*, for Carl Larsson is, above all, the inimitable depicter of the happy, sunny Swedish home.

I am afraid I have so ill husbanded the space at my disposal, that I must deal briefly with the other two artists whose work is here illustrated.

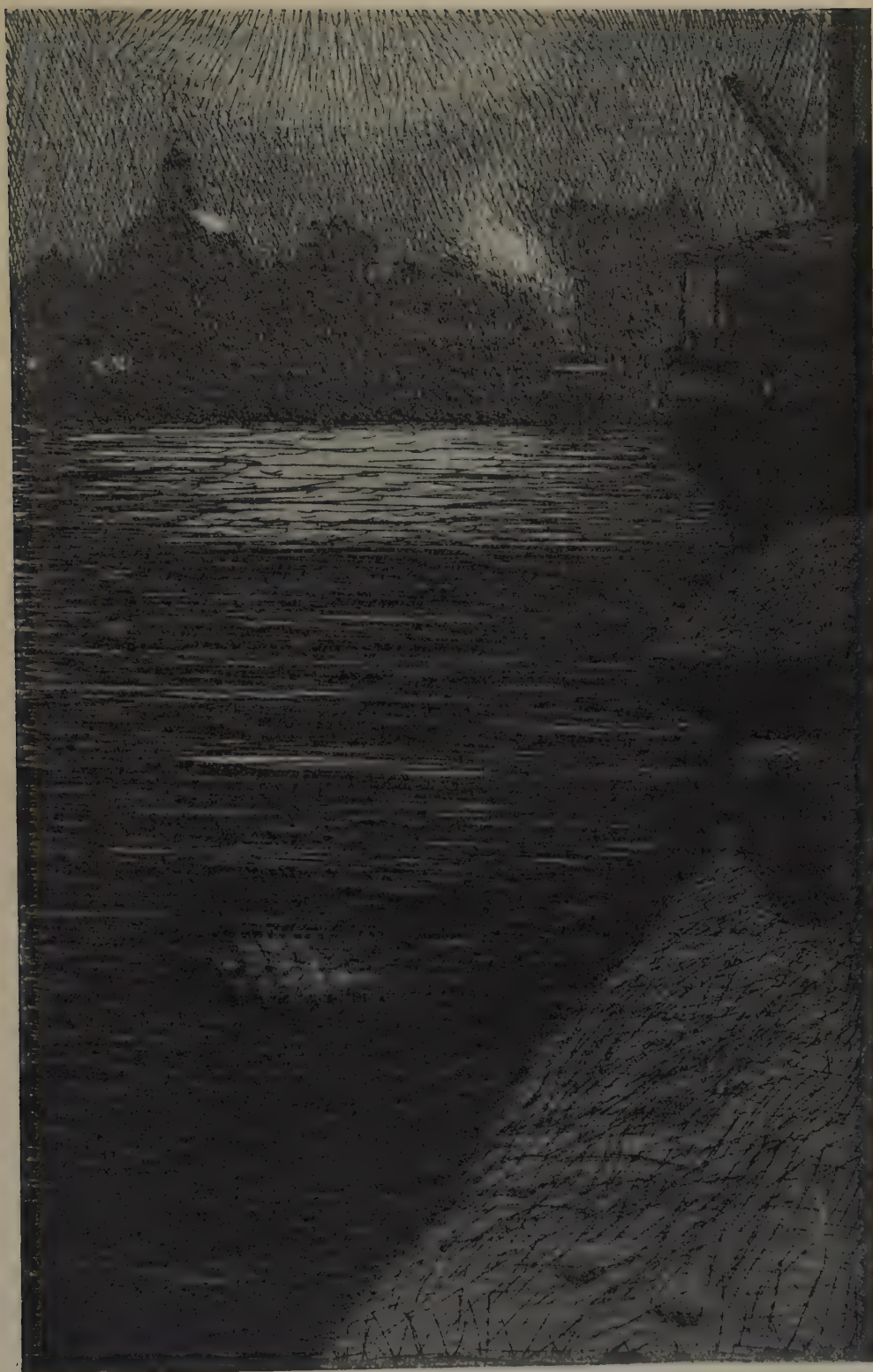
Ferdinand Boberg, the eminent architect to whose work I have had the pleasure of referring in *THE STUDIO* on previous occasions, is also a very able and effective etcher, with a singularly bold and true—at times perhaps somewhat ruth-



"THE LANDING STAGE"



"NOTRE DAME, PARIS: A RAINY DAY."
FROM THE ETCHING BY FERDINAND BOBERG.



"SKEPPSHOLM, STOCKHOLM"
BY FERDINAND BOBERG

Old Aquatints

less—line, in which one recognises all his wonted energy. Of the three etchings reproduced here, the view of *Notre Dame, Paris: a Rainy Day* specially commends itself. Boberg as an etcher is an autodidact, and has done upwards of a hundred plates.

H. J. Molin, likewise an architect by profession, confines himself as an etcher to architectural *motifs*, which he views and renders with a distinct conception of the picturesque, elaborating, though with considerable freedom, a number of ornamental details. The *Porta della Carta* is a charming specimen of his work.

G. B.

OLD AQUATINTS AT WALKER'S GALLERY.

IN these days of grace, when the hanging of old prints upon one's walls not only is thought to credit one with connoisseurship but may offer genuine pleasure to the mere uninstructed lover of pretty pictures, and when the beautiful old mezzotints and colour-printed stipples have reached prices beyond the average purse, the charm of

the old aquatints still remains to the amateur of modest means. It was a happy thought, therefore, of Mr. Augustus Walker to exhibit at his convenient gallery in Bond Street a well-chosen collection of these interesting prints, once so popular. The exhibition does not claim to represent in any historic sense the development of aquatint from its beginnings with Jean Baptiste Le Prince, Ploos Van Amstel and the other foreign pioneers, or even from Paul Sandby's adaptation of the process to the early phases of English water-colour drawing. It may justly be said, however, that the two hundred or more examples which Mr. Walker has collected are fairly representative of the work done so prolifically in England between the seventeenth-eighties and the eighteen-twenties—the period when aquatint flourished most artistically—by the leading exponents of the method.

Aquatint consists entirely of gradations of tone produced by biting into the copper with aquafortis through a resinous ground broken into a multitude of minute granules; the personal touch is therefore practically negligible, and it is extremely difficult to distinguish the work of one aquatinter from



"GATE OF CARISBROOK CASTLE"

FROM AN AQUATINT AFTER P. J. DE LOUTHERBOURG, R.A.



“WORCESTER,” FROM THE
AQUATINT BY J. BLUCK

Old Aquatints

another. Some certainly used a finer graining than others, but it is in the feeling for variety and subtlety of the tone surfaces that one must look for the artistic interpretation of the original, while, of course, in the etching generally employed for the outlines the engraver could assert his artistry.

The colouring was for the most part a matter of handwork often quite artistically done. Seldom were more than two inks used in the printing, but how charming an effect could be produced with only two tints may be seen in one of William Westall's drawings of Indian scenery, *View on the Bore Ghaut*, engraved by T. Fielding and "coloured by J. B. Hogarth," an uncommon inscription to find. A rare example of printing in three tints, with no hand-colouring whatever, is *North View of Ripon Minster*, engraved by F. Birnie, after W. H. Wood, and "printed in colour" by W. Scott. But hand-colouring was the rule, the artists invariably supplying a water-colour drawing for the colourists to copy. And be it remembered that some of these prints were tinted by famous painters in embryo. Turner and Girtin did such work in their 'prentice days. And who knows but the boy Turner's hand may possibly even have coloured W. Williams' engraving *Court-*

ship and *Matrimony*, aquatinted by Francis Jukes and published by J. R. Smith (Turner's master) in 1787?

Mr. Walker offers plenty of variety in his selection, and he gives us of the best. There is a fine example of William Daniell's *An Indiaman in a North-Wester off the Cape of Good Hope*, and two of his charming and famous British coast series. The Havells are amply and worthily represented, and no artists in aquatint are better worth studying. Besides three splendid plates of naval actions in 1812, after J. Whitcombe, there is the delightful *View from Richmond Hill*, the *Windsor Castle*, and the bridges of the Lower Thames by R. Havell and Son, to whom we owe other notable prints on the walls.

That capital engraver, J. C. Stadler, is variously represented here; in collaboration with Hubert by four fine naval plates — Admiral Saumarez's glorious victory at Algeciras in 1801,—while all his own are the elaborate *Westminster Abbey*, after J. Gendall, an interesting draughtsman, and some effective views of Margate, with the celebrated hoys, after De Loutherbourg. Like the Havells and Daniells, J. Bluck, another excellent aquatinter, was often the draughtsman of his plates,



"SCENE IN GLOUCESTERSHIRE: RAINY EFFECT"



“NORTH EAST VIEW OF WESTMINSTER
ABBEY.” AQUATINTED BY J. C. STADLER,
- AFTER J. GENDALL

Old Aquatints



"COTTAGES"

BY THOMAS GIRTIN

and the harmoniously toned *Worcester* is an attractive example. Francis Jukes, who aquatinted

Rowlandson's famous *Vauxhall*, and was one of the earliest workers in the medium, shows in the pictu-



"VIEW OF ROUGHTY BRIDGE, CO. KERRY"

ENGRAVED BY F. JUKES, AFTER T. WALMSLEY

Old Aquatints



"THE MOSS HOUSE"

ENGRAVED BY J. CLARK, AFTER D. COX

resque little *View at Battersea*, 1784, that he was not dependent on the drawings of others. J. Clark, a prolific interpreter of other men's work, is also seen as an original artist in a few pleasing Scotch scenes.

Some of the noted landscape painters in water-colour are, of course, represented, for aquatint suited them particularly well; so we have here a David Cox or two, a couple of impressive views of



"VIEW OF SOUTHWARK BRIDGE"

DRAWN AND ENGRAVED BY ROBERT HAVELL & SON



"COURTSHIP" AND "MATRIMONY"
AQUATINTED BY FRANCIS JUKES,
AFTER W. WILLIAMS

HOUSE NEAR SETTLE, YORKS.

GORDON SANDERSON, ARCHITECT

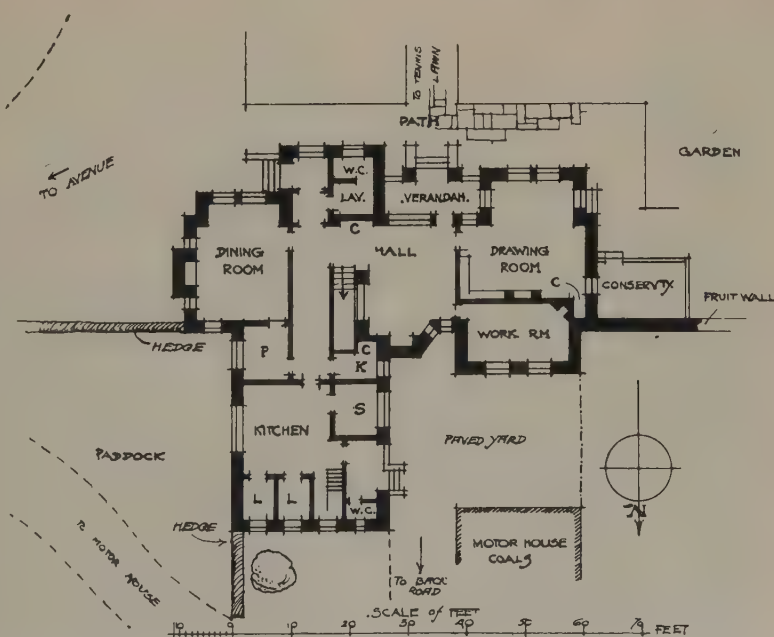


Monmouth, rich in tone, by John Varley; some picturesque scenes around Bath, by Barker of Bath; two not very representative Turners, two good examples of George Harley, some pleasing Irish scenes by Thomas Walmsley, the *Adair, near Limerick*, engraved by Hassell, being very charming in tone; a characteristic *St. Mark's*, by Samuel Prout; a good Samuel Owen, *Fishing Boats in a Breeze*, and a small Thomas Girtin. Four attractive Norwich views suggest the touch of John Thurtell, or possibly of Ladbrooke. Some very delicately drawn and engraved views of Reading by W. H. Timms, some Irish views by G. B. Fisher and T. S. Roberts; an interesting set of old London views, and two old American views published in New York, must also be mentioned among the landscapes. M. Dubourg's engravings take us into the regions of history—the Retreat from Moscow, and other episodes of the French wars, and popular incidents during the period of Queen Caroline's trial. Here, too, are some very interesting prints of Nelson's funeral as well as a plate representing a sea-fight, dedicated to Nelson, and actually published on the very day of Trafalgar. M. C. S.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE illustrations we give this month under the above heading relate to three country houses, two in the Northern counties, and the other in the Home counties.

The first is a house designed for a site near Settle in Yorkshire, well sheltered by trees to the North-West, and with beautiful views of Ribblesdale to the South, while from the small North-East



PLAN OF HOUSE ILLUSTRATED ABOVE

Recent Designs in Domestic Architecture



windows in the dining-room the Penyghent and Ingleborough mountains can be seen. The materials intended to be used are local stone rough-casted white with slate weatherings, and local stone slates. The plan permits of access to the front door for servants without disturbing the privacy of the hall. The accommodation on

the ground floor is shown on the plan on page 133; on the floor above there are four bedrooms, a dressing-room and boudoir, box-room, bathroom, linen closet, lavatory, etc., and two servants' bedrooms. The architect is Mr. Gordon Sanderson, of Settle.

The proposed country house designed by Mr. R. F. Johnston (whose design for a house at Hampstead was illustrated in our November issue) is intended for a rural situation near the old-world village of Burnham, and within easy reach of the famous Burnham Beeches,

the materials in this case being warm red brick and rough-cast, with tiled roofs. The ground-floor accommodation is shown on the accompanying plan. Folding oaken doors divide the little hall from the great hall, which is fitted with fire-place and carved-oak mantel, panelled oak walls and wood-block flooring. A feature of the house



A COUNTRY HOUSE NEAR BURNHAM

R. F. JOHNSTON, ARCHITECT

Recent Designs in Domestic Architecture



WATLING GATE, TIMPERLEY

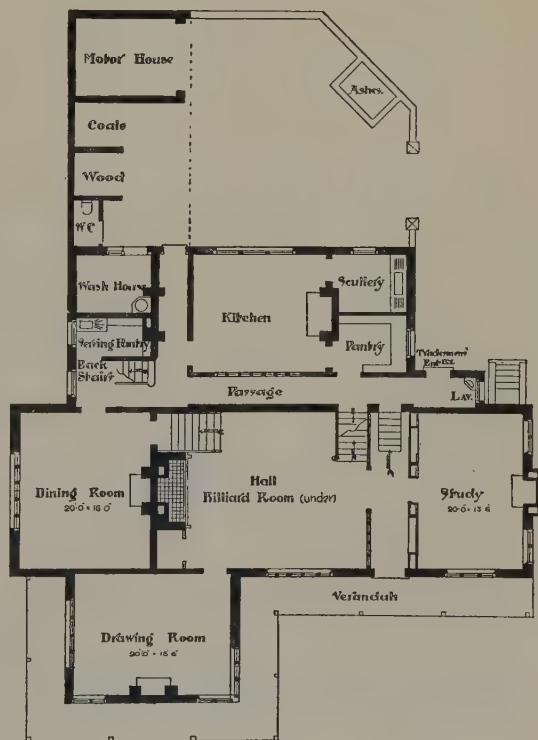
NEWTON & BAYLEY, ARCHITECTS

a staircase from the bath-room. The architects, Messrs. Newton & Bayley, of Manchester, have, in this as in other country homes designed by them in Cheshire and Oxfordshire, studiously avoided the importation of outside materials, and relied entirely on local materials; and, as already mentioned, they have, as regards design, made a point of following local tradition.

is a fine oak staircase leading to the first floor. The gallery over the great hall, which is supported by fluted oak columns, is well lighted by the staircase windows. On the first floor there are seven commodious bedrooms, two dressing-rooms, a housekeeper's room, box-room, bath-room and lavatory, and on the same floor there are two sets of sanitary appliances at opposite ends of the house on the north wing. There is also ample cupboard room accommodation on this floor. A servants' staircase leads from the offices on the ground floor to the second floor, where there are servants' bedrooms, a large box-room, &c., &c.

"Watling Gate," Timperley, Cheshire, is built in a rural setting, immediately to the south of that portion of the famous Roman highway, the Watling Street. Simplicity is the keynote to the design, and homely comfort with an entire absence of bijou residence "prettiness" has been the aim of the architects from first to last. Based upon the general lines suggested by many an old Cheshire homestead, the plain colour-wash of the walls, and the soft-toned, grey flag-slates of the roof combine to produce a home which harmonises admirably with its landscape environment. A conspicuous feature of the interior is the large hall or "house place," with its open timber roof and cosy chimney corner. The withdrawing-room opens out of this chamber on the same level, and the dining-room is also reached by a set of some five or six steps down, with the kitchen offices on the same level. The main staircase leads up to the bedchamber gallery, bounding two sides of the hall and only 6 feet above in floor level. The illustration of the hall on page 136 gives a very fair idea of the ample proportions and homely character of this interior. Another feature of the house is a large roof-garden or sun-bath, approached only by

Referring to the article on "Country Cottages and their Gardens" which appeared in our January issue, Mr. C. E. Mallows, to whom all the illustrations were ascribed, requests us to state that the name of Mr. Avray Tipping, F.S.A., should have appeared under the first one—that of a holiday cottage in Monmouthshire adapted from an old cider mill—Mr. Tipping having been responsible for the alterations to the house as well as for the gardens.



WATLING GATE, TIMPERLEY. GROUND PLAN.
NEWTON & BAYLEY, ARCHITECTS



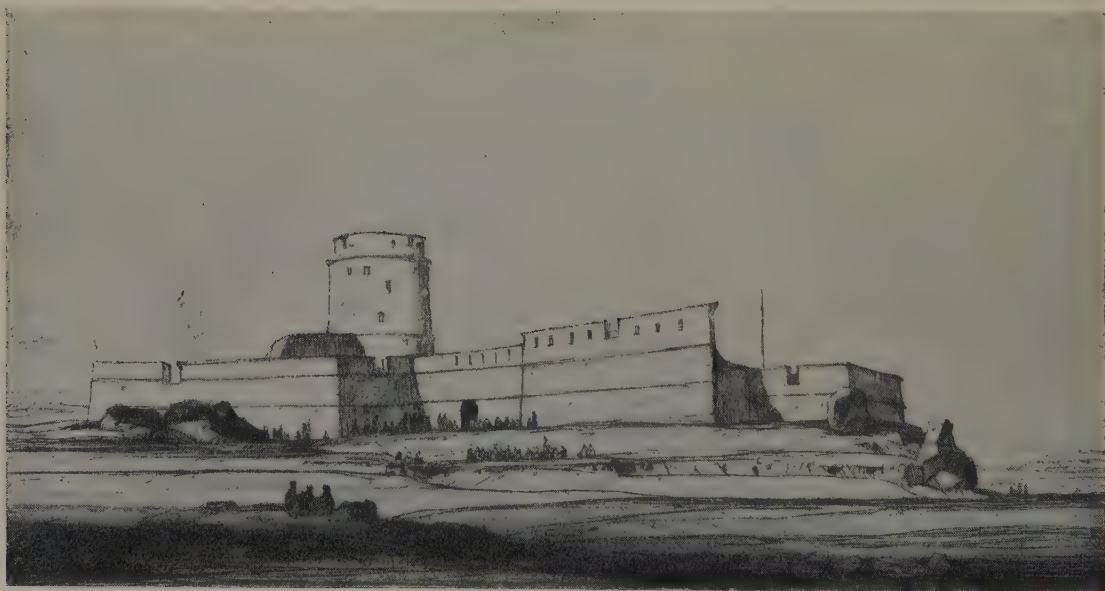
HALL AT WATLING GATE, TIMPERLEY NEWTON & BAYLEY, ARCHITECTS
(See preceding article)

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The engraving which we reproduce, called *The Tower*, is by Mr. Emile Antoine Verpillieux, and was suggested to the artist by the tower of St. Jaques, Antwerp, the burial place of Rubens. Mr. Verpillieux, after a year's study in London,

came under the instruction of Professor Edward Pellens at Antwerp, and in his second year was awarded a free studio in L'Institut Supérieure des Beaux Arts. In his first year a series of his woodcuts were bought on the recommendation of the Government representatives and placed in the Museum attached to the Academy. Last year the same authorities purchased his drawing and engraving *La Misère*. After painting in Holland and France, the artist has returned to London, the city of his birth, where he will continue his work.



"THE TURKISH FORT" (ETCHING)

(Society of Twelve's Exhibition at Messrs. Obach's)

BY D. Y. CAMERON



"THE TOWER." FROM A COLOURED
WOOD ENGRAVING BY E. A. VERPILLEUX.



"MASURE SUR LA COLLINE" (DRAWING)

(Society of Twelve)

BY PROF. A. LEGROS

an honorary member. In draped and nude studies Mr. John showed some drawings in which he had made no attempt to exclude the beautiful, which, in spite of all his efforts, will identify his work with other people's sometimes. Quite a remarkable feature were Mr. E. A. Cole's drawings and etchings; they were the most gratifying of all novelties, an exceptional draughtsman first revealing himself. Mr. Muirhead Bone, Mr. F. Dodd, Mr. Charles Shannon, Mr. George Clausen, and Mr. William Strang, followed as successfully as ever the lines to which they have accustomed us.

Charles Conder's pictures can stand the test which so little modern art can stand, that of being seen frequently and *en masse*. Although confined to one set of conventions, and one point of view—or rather, in his case, feeling—there is hardly any repetition of *motif* in his designs, and the inspiration always seems fresh; every panel or fan addresses us with the unexpected, and startles the most transcendent and equivocating impulses of æsthetic feeling. The small collection of his works shown in January at the Carfax Gallery afforded great delight to admirers of his unique and individual genius.

The Modern Society of Portrait Painters is a

society of reputations still in the making. One is led to believe that much is admitted because it is still young. But there is much that is still young in it that is very brilliant and full of promise. No young artist's work could be fuller of promise than Mr. Glyn Philpot's, and when speaking of promise in this instance, we of course mean performance. Than his *Circus Boy*, there has been no finer achievement shown lately by a young painter. Its qualities are those of perfection of craft and essentially artistic vision, and his *Stage-Box* is a good second to this beautiful piece of work. Mr. Lambert's portrait of the King is a wonderful piece of design, and the energy and precision of statement, the assurance and knowledge which his art displays, put his canvas, as court portraiture, on a plane above recent contemporary work of the kind. Admirable works were contributed by Messrs. G. F. Kelly, Alfred Hayward, G. Giusti, A. Priest, I. Lindhe, Sholto J. Douglas, C. L. Colyn Thomson, and F. C. B. Cadell. The drawings were a successful feature in the rooms, notably Mr. G. F. Lambert's, and the graceful, amiable talent of Mr. Ronald Gray should not go unacknowledged

The Baillie Gallery have the advantage, which every gallery does not enjoy, of being able to hold

Studio-Talk

four exhibitions at a time. Recently there were paintings by Mr. Robert Fowler, R.I.; pastels by Mr. T. R. Way and the late Albert Cox; Impressions of Ireland, &c., by Miss A. C. Colthurst and paintings of Paris and Italy, by Mr. Bernard Harrison. "Sunshine" was the general title of Mr. Fowler's works, and an aptly chosen one, for their chief character is the sense of flooding light. *Old Houses, Deal* and *The Yellow House, Clifford's Inn* displayed the best of Mr. Way's admirable handling of pastel and his effective sense of colour. *Before Mr. Justice D.*, *Ross Carbery*, *In the Stack-yard*, *Little Mary Casey* impressed our memory with their skill in Miss Colthurst's case; and Mr. Bernard Harrison's works all showed a high level of attainment.

The twenty-fourth exhibition of the Ridley Art

Club was very attractive. Works which should be mentioned in particular are *Magnolia Lennei*, by Mr. H. A. Olivier; *Fittleworth*, by Mr. P. H. Padwick; *The Garden that I Love*, by Mr. Graham Petrie; *A Bunch of Flowers*, by Mr. I. L. Gloag; *The Maritime Alps*, by Mr. Walter Donne; *Felpham, Sussex*, by Mr. Rowley Leggett; *The Dogana Troghetto*, by Mr. H. Trier; *A Harbour on the South Coast*, by Mr. Nelson Dawson; *The Red Cossack Guard*, by Mr. A. J. Mavrogordato; and *Across the River*, by Mr. Giffard Lenfestey. In sculpture the Society were chiefly indebted to Mr. Gilbert Bayes; but Miss Ruby Levick, Miss Edith Downing and Mrs. Harold Stabler also showed interesting items.

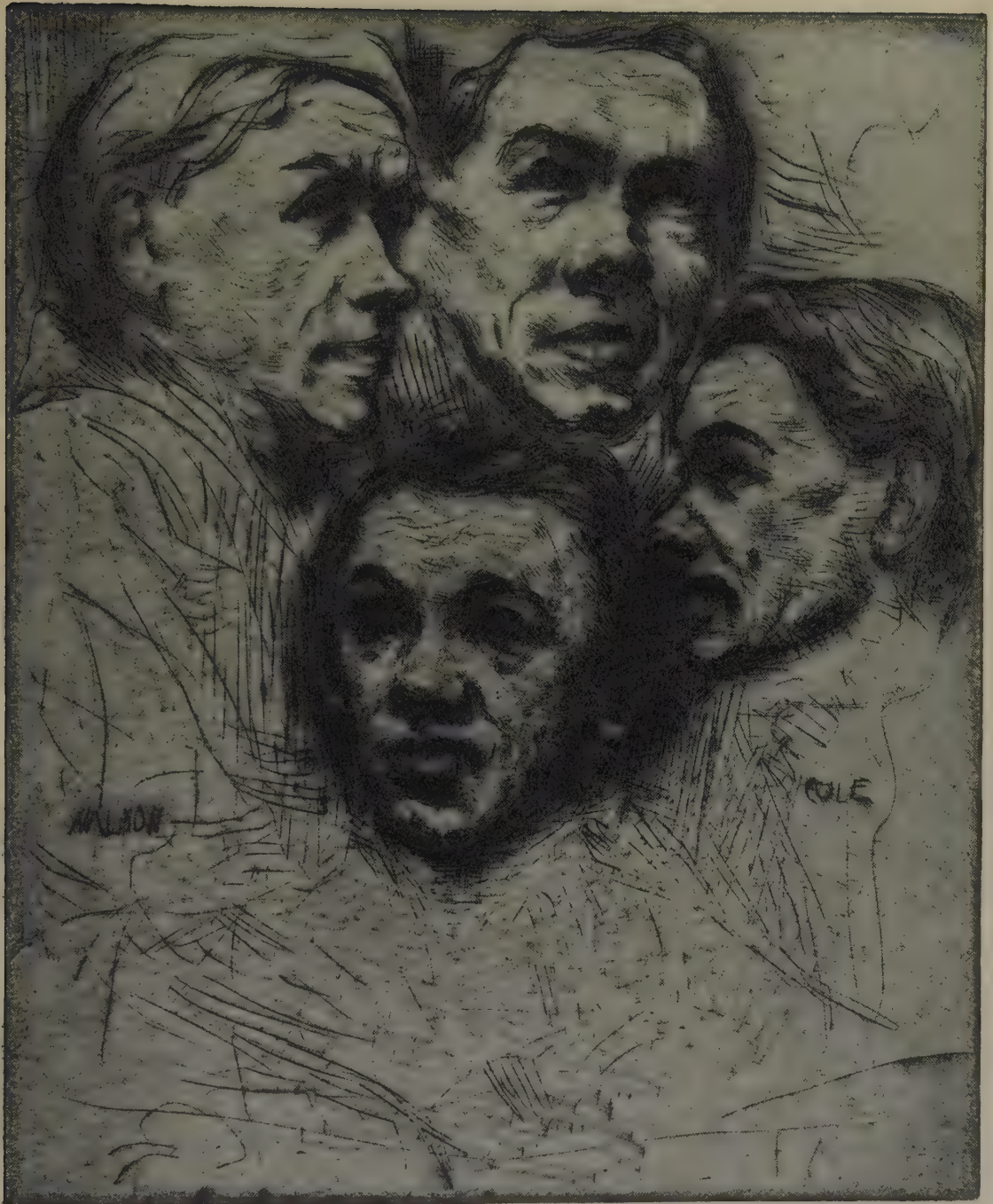
The Society of Women Artists have been holding their fifty-fifth exhibition at the galleries of



"STIRLING CASTLE" (WATER-COLOUR)

(Society of Twelve)

BY D. Y. CAMERON



(Society of Twelve)

"THE SCULPTOR FREDERICK HALNON"
FROM THE ETCHING BY ERNEST A. COLE



"STEALING THE LETTER"

(See Paris Studio Talk)

BY JOSEPH SOUTHALL

the Royal Society of British Artists. *Needlework* by Josine Van Rappard; *Heyst Lands*, by Beatrice Paine; *Worship*, by M. E. Kindon; *The Buttercup*, by Mrs. G. Blakeney Ward, and *On the Wandle*, by Mrs. Marquita Moberly, were among the most successful canvases, but noticeable works were shown by Miss Sybil Dowie, Miss E. Townley Millers, Miss Elise Thompson, Miss Beatrice Bright, and Miss Lily Defries. Mrs. Maud Hall Neale's portrait of *Winifred, daughter of J. Merrett Wade, Esq.*, was happy in capturing expression, and *My Sitting Room*, by the same artist, was excellent as an interior painting. Mrs. Louise Jopling contributed one of the most important works in *At the Gaiety*. Miss M. A. Sloane's etchings are always a feature of this Exhibition, and there was a small but interesting Crafts section.

At the Goupil Gallery in February, Mr. William Shackleton's exhibition showed an artist with

much imagination, sense of atmosphere and design and great originality. An excessive sweetness of colour, however, leaves a cloying taste with the spectator, which modifies the praise the work would otherwise demand.

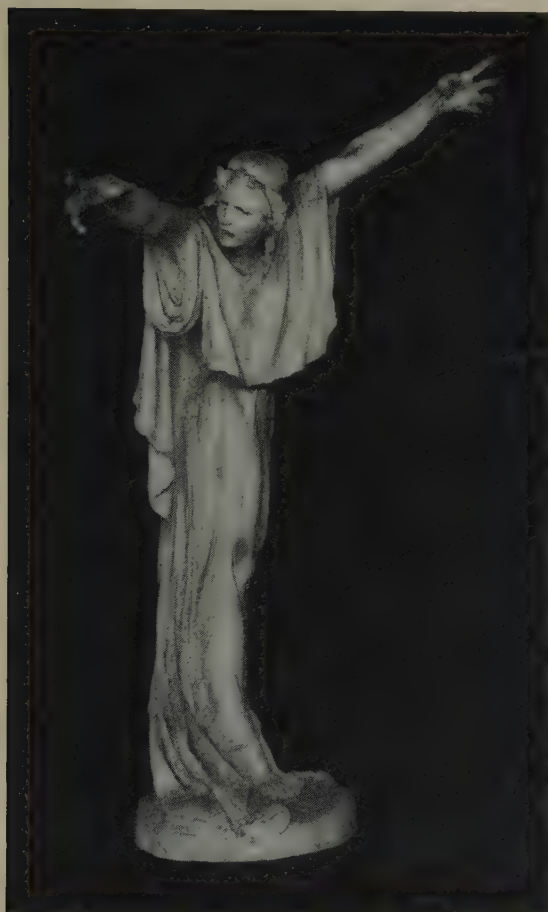
Mr. Maxwell Armfield's exhibition at the Leicester Galleries was another in which the artist showed the personal element which is always so interesting. Above everything else Mr. Armfield is a designer, a pattern-maker, even his most charming landscapes have the marked feature of design. At the same galleries Mr. J. MacWhirter, R.A., also held a very successful exhibition of water-colours, containing many of the Italian and Swiss scenes, the spirit of which has often attracted him away from scenes by which he is better known but not better represented.

One of the most excellent of the smaller exhibi-

tions of last month was that of Mr. Cyril Roberts' drawings at the Ryder Gallery in February, chiefly consisting of portraits. Craftsmanship, downright and straight, the gift of seizing the likeness—in fact a business-like accomplishment takes the place of subtlety in his drawing. There is no fumbling, or falling short of the mark the artist has set himself; having apparently learnt his limitations, he avoids out-stepping them.—Mrs. Walter Donne exhibited some very charming illustrations and fancies at the Walker Gallery lately, *The Fête, Mers-les-Bains, The Village Berneval*, recommending themselves most to us. At the New Dudley Gallery the water-colour drawings of the late Edith Martineau, A.R.W.S., Gertrude Martineau, and the oils of Mrs. Basil Martineau, made a very attractive exhibition, chiefly of landscape pictures. Reference must also be made to a series of drawings illustrating the Parables, and called "The Way of Sorrow," which were recently exhibited by M. Eugène Burnand in Messrs. Dowdeswell's Galleries.

Whether this artist's realistic treatment accords with the interpretation of parable is scarcely the question here, but M. Burnand has a force and precision of draughtsmanship which is quite unusual and imparts to each of his pictures a dramatic impetus that makes his interpretation convincing and daring.

PARIS.—Among the exhibitions to be held in Paris during the present month that of Mr. Joseph Southall, the Birmingham painter, whose works will be on view at Georges Petit's Galleries until the end of the month, is sure to attract attention. I believe this will be the first occasion on which any member of the group to which Mr. Southall belongs has exhibited in Paris, and it need hardly be said, therefore, that this exhibition is looked forward to with interest by art-lovers here, among whom there is always an eager desire to familiarise themselves with the various manifestations of British art.



"CASSANDRA"

BY J. VICTOR SÉGOFFIN

The sculptor Victor Ségoffin has been charged with the execution of the monument to Voltaire which is to be erected in the Panthéon, and the artist is, in fact, putting the finishing touches to this important work. The choice of this sculptor for a commission of such magnitude was a most fortunate one, for M. Ségoffin must be counted indeed as one of the worthiest scions of the French school. His various busts, such as those of Ziem, Harpignies, Delcassé, Frédéric Mistral, and Bonnat, are at the same time of an intense nobility of conception and of uncommonly vigorous execution, and his work in general is characterised by extreme largeness and boldness. One feels in his sculpture the influence of the Italian sculpture of the Renaissance, coupled with, however, a pronouncedly French accent, and though in his large modelling and wide vision he may betray his artistic kinship with Michael Angelo, yet there is in his work a trace of that decorative quality which is characteristic in the works of Puget and the French artists of his day. At each Salon one has found Ségoffin represented by some powerful and personal work. Two years ago it was the *Génie Triomphant du Temps*, now an imposing feature of the "Square du Louvre." This year we are to see the *Voltaire*, and it is already safe to predict—judging from the impression one received in seeing the sketch model—that one will recognise in it the evidence of a fine artistic temperament, assisted by a refined culture complete in all respects and



"LA DANSE SACRÉE"

BY J. VICTOR SÉGOFFIN

by craftsmanship of great decision and absolute conscientiousness.

An exhibition of the work of Toulouse-Lautrec has been organized in the Musée des Arts Décoratifs. True, it is not the first time that we have seen an *ensemble* of the works of this artist, but we are far from wishing to complain. Toulouse-Lautrec is one of those men whose work demands fresh study and merits to be daily better known, for he was in truth one of those who twenty-five years ago strove to raise art from the lifeless routine of pseudo-classicism. He displays in his pictures, despite a certain coarseness which strikes one disagreeably at times, a very keen appreciation of the beauty of line. His profiles of Mdlle. Yahne, Miss Bedford, of Yvette Guilbert, are powerfully drawn in a style in which he approaches to the work of the greatest masters of line.

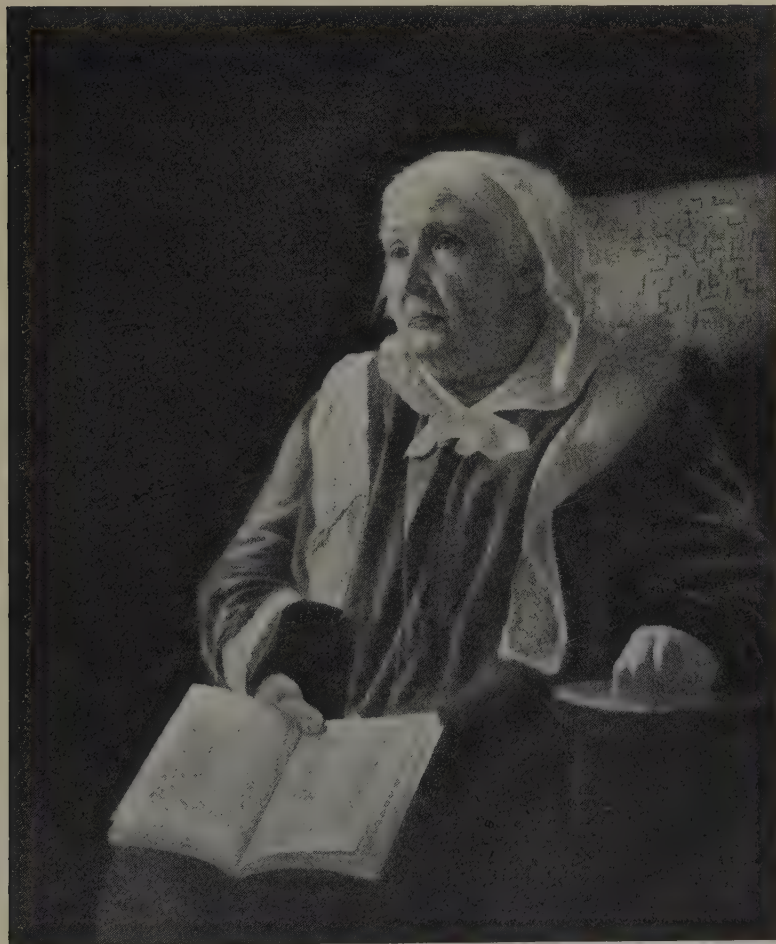
In art circles in Paris things have been at a standstill for some time, but now they are resuming their normal course again. In the Berne-Bellecourt Galleries there has been a very interesting show of work by a few chosen artists. M. Jules Adler's delightful little pictures were a feature of the exhibition. Eugène Chigot is becoming more and more a colourist in his eloquent landscapes of French Flanders, and the landscapes of M. Jacques Simon also call for notice in this excellent show, as do the *Arab Encampment* by Henri Rousseau, the *Mother and Child*, by Wéry, and the strong and very personal impressions of Versailles, by M. Aries. The sculpture of M. Desruelles added to this exhibition the charm of their pure execution. H. F.

Studio-Talk

ROME.—Mr. John Elliott, whose finely sympathetic portrait of Mrs. Julia Ward Howe is here reproduced, is, as his name shows, a Scotchman. A student under Carolus-Duran in Paris, and later under Señor Villegas in Rome, he has lived chiefly in the latter city, where during the last ten years he has been engaged on large decorative works. Of these one of the most important is *The Triumph of Time* in the Boston Public Library, others being *The Story of the Vintage* for Mrs. Potter Palmer's house in Chicago, and the just completed decoration recently exhibited in Rome, *Diana of the Tides*, for the Smithsonian Institute, Washington. Curiously the artist, though accustomed to work on so large a scale, is also an exquisite miniature painter, preserving the beautiful texture of the ivory and obtaining on the tiny discs, by the use of transparent colour only, effects at once broad and delicate. Of late he has been turning his attention

more and more to portraiture; and to the poetic feeling and fine colour which distinguish his decorative work is here added an intuitive perception of character, combined with a grace and refinement only too rare in modern work. The most notable of his portraits is certainly that of Mrs. Julia Ward Howe, already mentioned, which attracted a great deal of attention when exhibited in Rome. Other examples of Mr. Elliott's work in this line are his portrait of the Duke of Cambridge, three different views of the head of Lady Cromer, and three heads in red chalk of the Marquis of Winchester, Lord Ava, and General Wauchope, which were in the exhibition held at Lansdowne House after the Boer War. S. D.

BRUSSELS.—The sculptor, Ch. Samuel, of Brussels, some of whose works in ivory have already appeared in THE STUDIO (Nov. 1902 and May, 1904), exhibited recently a statuette, *Une danseuse antique* (reproduced on p. 146), which undoubtedly deserves to rank as his most important achievement in this genre. The general line of the composition is graceful and harmonious, and the details of the work—of the hands especially—have been executed with consummate finish. The modelling, also, of a memorial plaque to the Baron F. A. Gevaert has been entrusted to M. Samuel. M. Fonson, the publisher, has undertaken, very courageously and without official support, to have medals struck in memory of illustrious Belgians, and the occasion of the death of the eminent Director of the Brussels Conservatoire seemed to him a fitting one to inaugurate the series. The very characteristic profile of the "master," with his ironical smile, has been reproduced by the sculptor



PORTRAIT OF MRS. JULIA WARD HOWE

BY JOHN ELLIOTT



REVERSE OF MEMORIAL PLAQUETTE TO BARON
F. A. GEVAERT BY CH. SAMUEL

with remarkable fidelity. In his design for the reverse of the medal, an illustration of which is given on this page, M. Samuel has introduced the bas relief with which the much-regretted sculptor, Paul de Vigne, ornamented the tomb of Madame Gevaert, adding to it an appropriate verse from the Psalms, *In salicibus suspendimus organa nostra*. F. K.

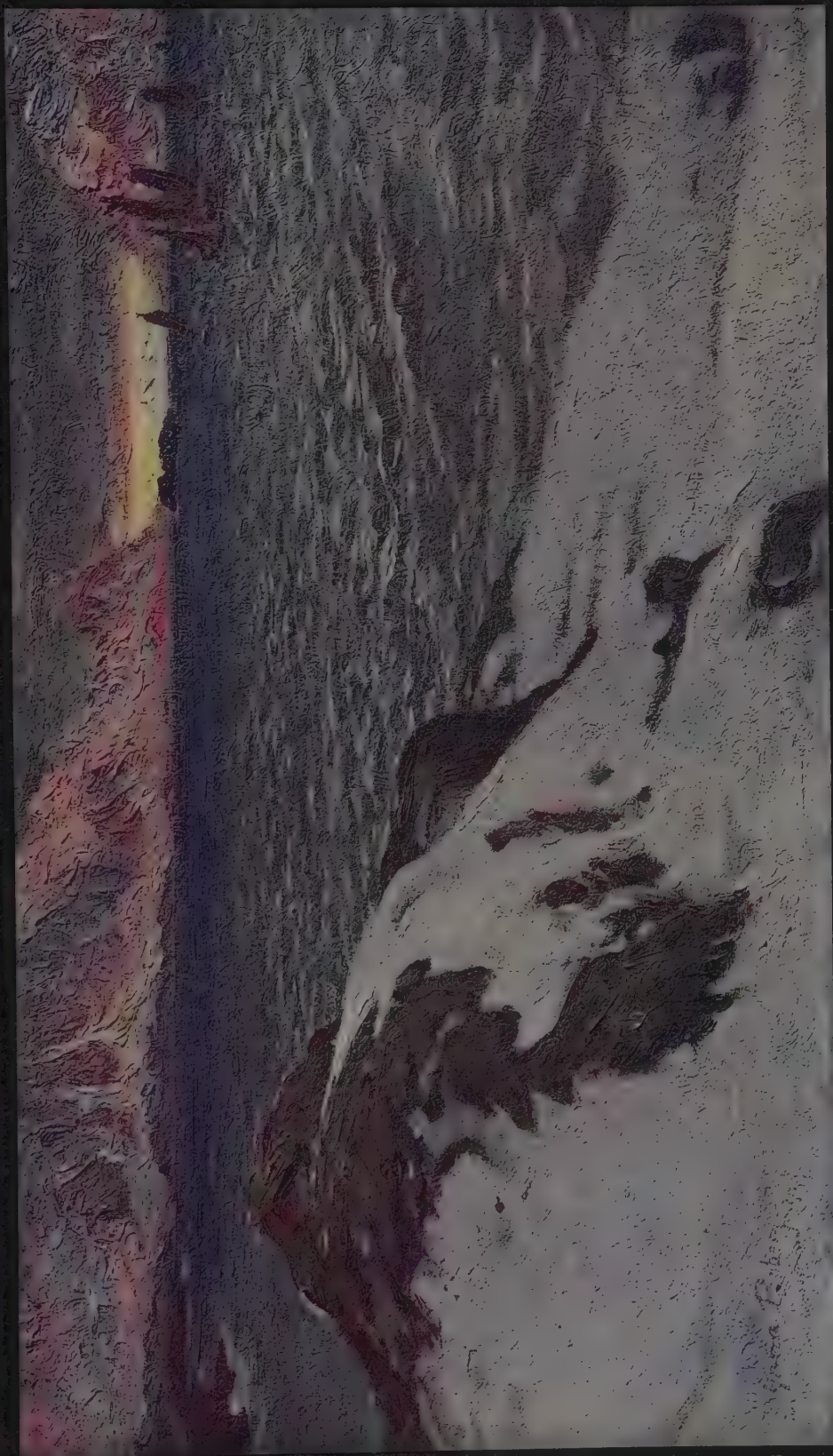
STOCKHOLM.—We give on the opposite page a reproduction in colour of one of Mrs. Anna Boberg's seascapes from that fairyland, the Lofoden Islands, in Northern Norway, of which the most universally known and also most original artistic interpreters are herself and the late Otto Sinding. Mrs. Boberg is the daughter of an excellent Swedish architect, Professor Scholander, and the wife of a still more famous architect, Ferdinand Boberg, now well known to readers of *THE STUDIO*. She has all her life lived in an artistic atmosphere. She began early to devote herself to art, chiefly working on designs for textile manufactures, and drawing and modelling for some of the porcelain and glass factories of Sweden, but it was not until about ten years ago that she really took up painting in oil seriously. In the course of her travels in and around Norway she came to Lofoden, and was immediately so enraptured with the beauty of its scenery that she decided to make it her life work to interpret the grandeur of this remote part of the world and

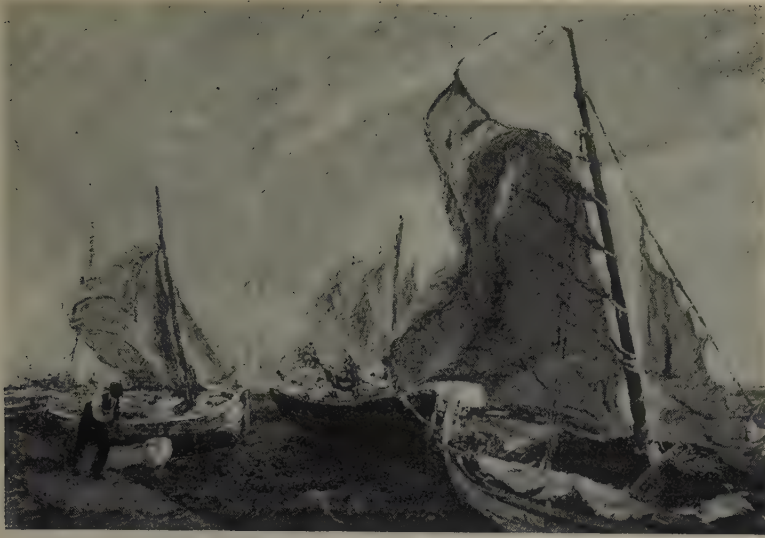
paint the picturesque life of the people. She settled in a little fisherman's house far away from all other living beings, and here she spends some months every winter under severe hardships, painting the sea and mountains with or without the quaint old fishing-boats, which still perpetuate the Viking ship type.

A few years ago Mrs. Boberg arranged an exhibition of her works in Paris, which had a great success, though not to be compared with the enormous success of her pictures at the International Exhibition in Venice in 1907. She has now prepared another exhibition in Paris, and it



IVORY STATUETTE "UNE DANSEUSE ANTIQUE"
BY CH. SAMUEL.





"A WINDY MORNING, SWEDEN"

BY WILLY HAMACHER

is to be held in Messrs. Durand-Ruel's Galleries in the course of the present month.

T. L.

a Swiss by birth, but for almost half a century he filled the office of professor at the Dresden

BERLIN. — The arrangement of a comprehensive Anton Graff exhibition, which the Schulte Salon has recently undertaken, was a more difficult task than those usually undertaken by private concerns. The Centenary Exhibition of our National Gallery had re-awakened interest in this best of German portrait painters since the days of Holbein, but only at Schulte's were we at last enabled to judge of the full scope of his talent. Graff, the contemporary of our classical poets, was



"VENICE"

BY WILLY HAMACHER



"RIVA"

(Acquired by the Prussian Government)

BY WILLY HAMACHER

Academy. He paid several visits to his native country, but otherwise his travels were between Berlin and Leipzig, from Court to Court, from nobles' mansions to the homes of statesmen and scholars, painting portraits of prominent men and women. Graff was at his best in portraying intellectuality, and his series of representative portraits for the Leipsic University Library and Chamber of Commerce prove him a wonderful reader of character.

At the Künstlerhaus we were impressed with deep regret at the early death of Willy Hamacher, one of our most gifted sea and harbour painters. For some years he had given proof of the power of his hand in the rendering of palpitating surfaces, of the majestic onward sweep of the waves, and also of dramatic incidents of hardworking boatmen and mariners in their struggle with the turbulent element. Such subjects Hamacher attacked with all the thoroughness of the modernist; his soul thrilled at the sight of glorious sunshine, of

rough and misty atmosphere, and at the pageant of storm-tattered sails and large sweeps of craggy seashore. Such subjects were revealed to him in North Germany and the Riviera, and he had just begun to establish a mastery over refractory materials when death ended his rising career.

Fritz Gurlitt's Gallery has been showing an Arthur Kampf collection. In this the President of the Royal Academy of Arts included only a number of single figures and studies of men and

women, testifying to a sure and spirited technique. Temperament was everywhere in evidence, as well as a refined taste, disciplined by Parisian schooling.
J. J.

BADEN-BADEN.—A couple of years ago some illustrations were given in these pages of a few of the fifteen gardens designed by Prof. Max Läger for an exhibition at Mannheim. Although Läger was then but a novice in this much disputed field,



NEW "GÖNNER" GARDENS AT BADEN-BADEN:

SCULPTURE AND VASES BY PROF. JOSEF FLOSSMAN



NEW "GÖNNER" GARDENS, BADEN-BADEN

DESIGNED BY PROF. MAX LÄUGER, ARCHITECT

he had tried his hand at all sorts of daring experiments and innovations, and the success from an artistic point of view which marked

out his creations from those of others who strove with him for the palm, proved ample justification for his venture. The following year, in competition



NEW "GÖNNER" GARDENS, BADEN-BADEN, DESIGNED BY PROF. MAX LÄUGER. SCULPTURE BY PROF. FLOSSMANN



NEW "GÖNNER" GARDENS, BADEN-BADEN

DESIGNED BY PROF. MAX LÄUGER

with the foremost landscape gardeners and garden architects of Germany, he elaborated a brilliant scheme for laying out a projected people's park at Hamburg, but the result was so absolutely

novel that the authorities, while ready enough to purchase his designs, hesitated to carry them out. The entire scheme, making careful provision as it did for every imaginable feature of practical



NEW "GÖNNER" GARDENS, BADEN-BADEN

DESIGNED BY PROF. MAX LÄUGER

utility, was a complete departure from the type of public garden hitherto in vogue; and had it been carried out Hamburg could have prided itself on having the first real "Volks-park" in Germany; but the conservative-minded Hamburgers could not bring themselves to adopt so radical an innovation, and thus it has been reserved for little Baden-Baden to take the initiative.

In the case of this famous watering-place, however, the problem was essentially simpler. Originally the task was simply to add to an existing landscape scheme a large fountain given by a citizen of Baden, and Prof. Läger was called upon to elaborate a plan for carrying out this intention. It had not occurred to the responsible authorities in Baden-Baden that to ensure a harmonious coordination in the scheme as a whole, a large monumental fountain like that contemplated should be placed amid surroundings planned on a liberal scale, but they proved amenable to conviction on this point, and were shrewd enough to discern the advantages of the proposed design.

The site of the proposed new garden was a level tract of land known formerly as the "Gönnerriese," or Gönnerr meadow, and situated in the valley of a small stream called the Oos. It is here surrounded by richly-wooded and gently sloping hills of the Black Forest range, and one of the problems was to utilise to the greatest advantage the level nature of the site so that the view of the surrounding hills should be as complete as possible. A scheme of landscape gardening, with its accompaniment of tall, shady trees (of which the vicinity of Baden-Baden furnishes a rich abundance), would have defeated this purpose; the spaciousness of the site, which it was essential to enhance rather than diminish, would have been destroyed, and it became clear that a really successful scheme of transformation, and one which at the same time should preserve unimpaired the natural beauty of the environment, must take the shape of a compact, formal arrangement of clipped hedges and rows of trees. It was an arrangement of this kind that Prof. Läger elaborated; and in his first plan (reproduced on page 151) the memorial fountain, with a large rectangular basin, forms the focus of the entire scheme, while behind it he planned a tall, close screen of copper beeches, with recesses at intervals, and on either side spacious flower-beds, enclosed on three sides by clipped hedges.

This original plan, however, had to be modified, for pecuniary and other reasons. In the scheme as adopted by the authorities, besides the elimination of some of the hedges and rows of trees encircling the entire area, the basin or pool in front of the fountain has been replaced by an additional flower-bed; the fountain itself has been re-designed on a considerably less ambitious scale; and some small flower-beds have been placed elsewhere. It is to be regretted for various reasons that the original scheme was not adopted, but be that as it may thanks are due to the civic authorities for giving Prof. Läger a practically free hand in dealing with his task, the carrying out of which has enabled him to demonstrate the soundness of the principles involved in the new art of garden design.

L. D. (Munich).

GRAZ, STYRIA.—Some ten years have elapsed since the "Verein der bildenden Künstler Steiermarks" came into existence, and in the meantime periodical exhibitions have been held in this city of ancient culture. Much interest has been shown



CHALK DRAWING BY F. VON HOLZHAUSEN
(Verein der bildenden Künstler Steiermarks, Graz)



*(Verein der bildenden Künstler
Steiermarks, Graz)*

PORTRAIT OF A LADY
BY HERMANN TORGGLER

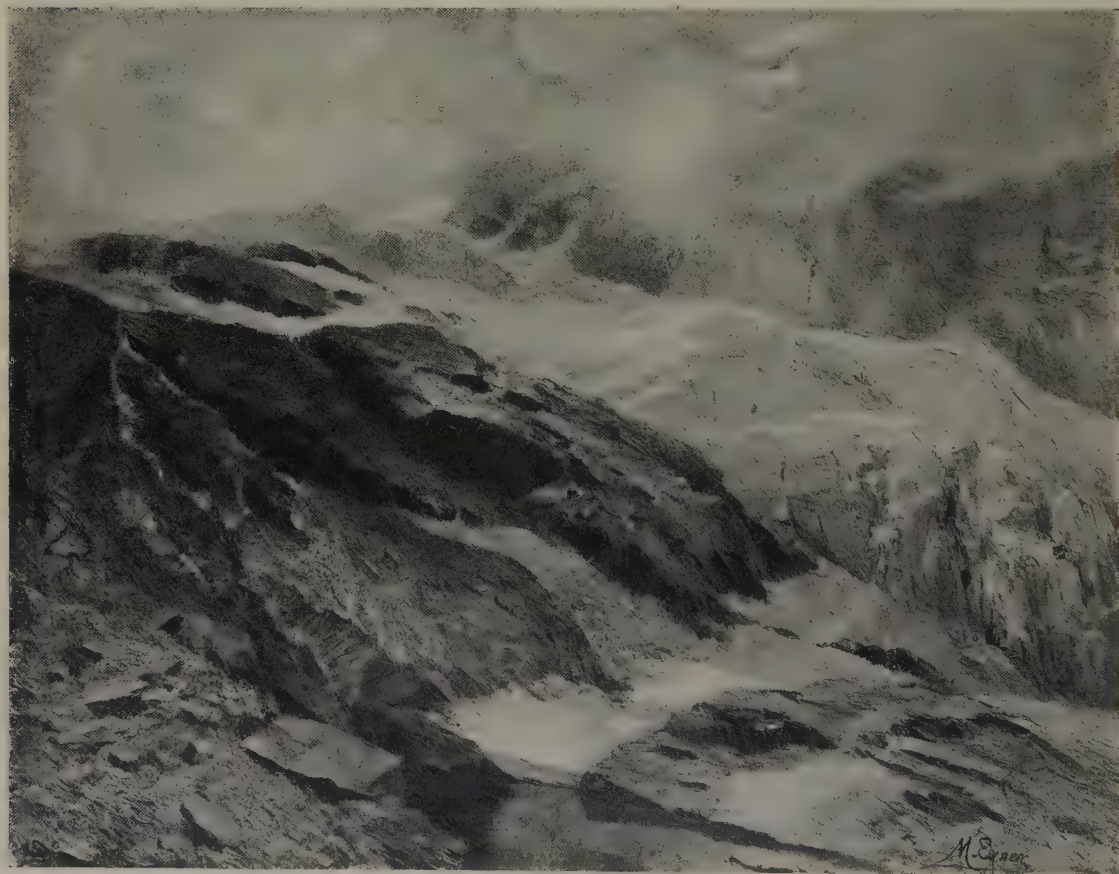
Studio-Talk

in the welfare of the society, the State granting prizes in money and medals, while the different corporate bodies of the Province of Styria and the city of Graz itself have followed the good example shown to them. Endowments, too, have been given for the purchase of works of art for the Public Art Gallery, and on the whole it may be said that the aim of this Society, formed "for the furtherance of art and to raise its *niveau* among their countrymen," has been realized, though complaint is made of the want of interest in its doings among the general public—due perhaps to the fact that hitherto art has had no home of its own in the town. But thanks to the munificence of the late Baroness Zoiss, a warm lover of art, who has bequeathed the sum of 200,000 crowns for the purpose, the Society will soon be able to boast a gallery of their own.

The Society's Jubilee exhibition, held recently, contained many works of interest. Alfred Zoff, the President, showed some excellent landscapes,

among them *On the Coast of Brittany*, a broadly treated painting showing nature in her true dignity. Felix Kraus, a young artist who is doing good work, gave evidence of his responsiveness to nature in his *Frühling* (Spring), a picture of exceptional beauty. This artist passes his days in the mountains, studying nature in all her moods. Victor Mytteis showed some tender landscapes—low-lying hills, soft and velvety, with a few straggling trees in the foreground, or as in the *Winter Sun*, a glimpse of a village with a gentle suggestion of the distant mountains. Marie Egner's mountain scenes of glaciers show intimate knowledge and keen appreciation of the world of eternal snow.

Anton Marussig contributed several pictures, which severally testified to his gifts of pictorial expression, his *Durch den Zauberwald* (Through the enchanted Forest) being especially rich in poetic charm. Oskar Stössel's treatment of light and colour was admirably shown in his *Sonnen-*



"GLACIER NEAR FERLEITEN"

(Verein der bildenden Künstler Steiermarks, Graz)

BY MARIE EGNER



"ON THE COAST OF BRITTANY"

(Verein der bildenden Künstler Steiermarks, Graz)

BY ALFRED ZOFF

krinkeln, an interior in which two little girls are trying to catch the sunbeams entering a room where everything is flooded with light. Toni Bleichensteiner, Konstantin Damianós, J. von Arbesser, J. Mahorcig, Alois Penz, Paul Scholz, and Prof. Diet were all well represented.



"THROUGH THE ENCHANTED FOREST"

(Verein der bildenden Künstler Steiermarks, Graz)

BY ANTON MARUSSIG

Studio-Talk

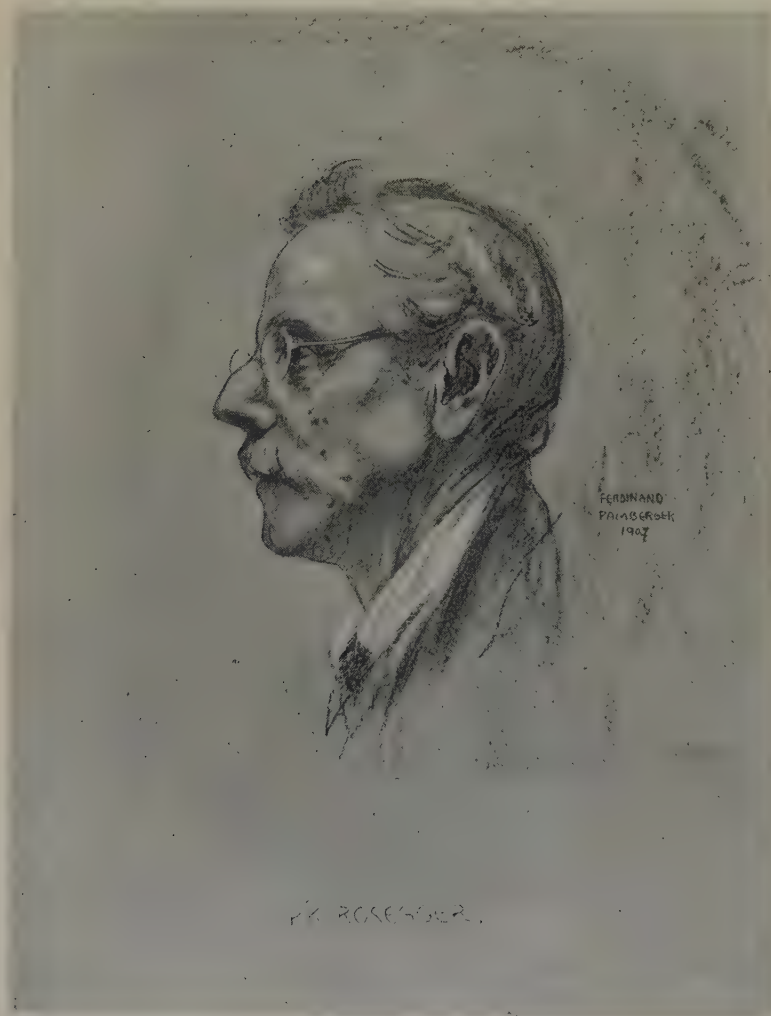
Among the portraitists, Ferdinand Bamberger claims attention for his pastel drawing of Rosegger, the famous Styrian writer, also Paul Scholz, who showed some interesting landscapes as well, and Hermann Torggler, whose rendering of fur, silk, velvet and lace is singularly fine. Some good graphic work was shown by Luigi Kasimir, Friedrich von Holzhammer, and Bela Konrad.

The plastic section, admirably arranged by Architect Adalbert Pasdirek-Corono, was exceedingly good. Franz Ehrenhöfer's ideas are at present uncertain in their aim, but he is strong and works on broad lines, and rightly curbed he will achieve good work. Theodor Stundl, Wilhelm Gösser, Hugo Postl, Karl Stemolak, and Ernst Wagner were other exhibitors in this section

and proved themselves capable artists. Michael Powolny sent some charming ceramics, and Marie Quirin tasteful examples of beaten metal work. The exhibition as a whole was a praiseworthy one, spite of the fact that many of the pictures were badly hung and far too crowded. A. S. L.

PHILADELPHIA. — Compared with the showing of preceding years the One Hundred and Fifth Annual Exhibition of the Pennsylvania Academy of the Fine Arts is quite as important as any in the number and quantity of meritorious works significant of the progress of art in America. The catalogue contains the names of three hundred and seventy artists, exhibiting four hundred and eighty-one paintings and one hundred and twelve pieces of sculpture. The fact that a large proportion of the number of canvases exposed are portraits of celebrities of the day, is certain to make the exhibition popular with the lay members of the public. Landscape art is not quite as much *evidence* as in former shows. Modernity is the key-note of the exhibition, and yet it is not remarkable for many radical departures or startling innovations.

A large unfinished canvas by Mr. Edmund C. Tarbell, entitled *A Portrait Group*, occupies the most conspicuous position in Gallery F, and seems to dominate everything else in its vicinity, not only by its unusual size, but from the masterful handling of the composition, representing equestrian portraits of the owner and his wife. Mr. Howard Gardiner Cushing exhibits six canvases, one of which, a portrait of a young woman whose auburn hair forms a



PASTEL PORTRAIT OF P. K. ROSEGGER BY FERDINAND BAMBERGER
(Verein der bildenden Künstler Steiermarks, Graz)

Studio-Talk

striking contrast of colour with the evening costume of a delicate cream white, set off with bands of Oriental embroidery, is given the place of honour in this gallery. Mr. John Singer Sargent is represented by two interesting portraits of prominent men, one, his latest work, that of Dr. J. William White, the other of Joseph Pulitzer, Esq., editor of the *New York World*. Mr. Thomas P. Anshutz shows a portrait entitled *Summer Time*, and deserves the highest praise for a careful and conscientious expression of a charming personality.

Mr. John McLure Hamilton is represented by two works very cleverly executed, and worthy of better positions than were given them by the Hanging Committee. His portrait of Dr. W. G. Mitchell, one of the celebrities of Philadelphia, is full of personal character, and withal not carried any further than necessary for an artistic result. The other canvas, a portrait of Joseph Pennell, Esq., well known to readers of THE STUDIO as an etcher and as the biographer of Whistler, furnished a notable addition to the attractions of the collections. Mr. George de Forest Brush shows a *Portrait of a Lady*, delicious in tone and colour, and *A Family Group*, awarded the Saltus Gold Medal and lent by the Art Institute of Chicago, that is replete with tender sentiment, combined with the finished craftsmanship of the painter. A full-length portrait of Mrs. C. Shillard Smith shows Mr. Hugh Breckinridge's penchant for pure colour, and likewise his skill in the management of it without injury to the picture as a whole. Simplicity and directness characterise Mr. John W. Alexander's portrait of the late Richard Watson

Gilder, which is quite as successful in its way as his other contribution, *Summer's Day*, a group of young women in a diffused light which softens the outlines of the carefully studied draperies in his usual well-known manner. Mr. Robert Henri's *Ballet Dancer in White* is virile in treatment, and interesting, especially to the profession, and those laymen who admire bold technique have here an excellent example. Mr. Henry R. Rittenberg's portrait of Mrs. Graham C. Woodward should be mentioned as a capital bit of work from the hand of this rising young painter. Mr. Carrol S. Tyson exhibits a very attractive portrait of Mrs. Chas. Gilpin; Mr. Richard Blossom Farley a portrait entitled *The Daguerreotype*, delightfully harmonious in colour, subdued in tone and simple in



PORTRAIT OF A LADY

BY GEORGE DE FOREST BRUSH

Studio-Talk

treatment; Mr. Adolphe Borie a portrait of Dr. T. W. Holland, evidently true to life; and praise must be given to the portrait of Mrs. H. M. Howe, by Mr. Lazar Raditz.

Mr. William M. Chase contributes a portrait of James C. Carter, Esq., painted in his usual skilful style; and in no work is sureness of method with ability in depicting types of humanity better shown than Mr. Chas. Hawthorne's *Two Fishermen*. M. Jean McLane's *Girl in Green*, warm in colour, holds one's attention as a strong work; and Miss Mary Cassatt's *Children Playing with a Cat* is equally interesting as a colour scheme and as a study in values. Mr. Joseph de Camp shows *The Blue Cup*, a beautiful piece of figure painting. Mr. Gari Melchers in his *genre* picture, lent by Dr. George Woodward and entitled *The Morning Room*, is quite up to his usual form; as is Mr. Wm. M. Paxton in *Tea Leaves*. Charming effects in the way of landscape painting are obtained by Mr. Henry Golden Dearth. *The Landing Stage*, by Mr. W. Elmer Schofield, as a piece of realism

has no equal in the collection; and Mr. Daniel Garber, in *Hills of Byram*, reflects great credit upon the training he received as a pupil of the Academy. Mr. Paul King's contributions, *Along the Wissahickon*, beautiful in colour, and *A Cool Retreat*, also very mellow in tone, should be especially mentioned. The picturesque effect of a snow storm upon the usually commonplace surroundings of *Sherman Square, New York*, is delightfully rendered by Mr. D. Putnam Brinley. Mr. Willard Metcalf has some capital landscapes on view—one entitled *Ice Bound* is especially clever; and Mr. Edward W. Redfield has some good winter scenes. A curious work, unique in its way and in a class by itself, is Mr. Winslow Homer's *Right and Left*, giving with wonderful keenness of observation the effect of the discharge of both barrels of a hunter's fowling-piece. Mr. Joseph T. Pearson's *Geese* is extremely good in drawing and natural in action, and forms a highly decorative piece of work.

The display of sculpture while not as large as usual, yet deserves the careful attention of the



"THE LANDING STAGE"

BY W. ELMER SCHOFIELD



"THE MORNING ROOM"
BY GARI MELCHERS



"MRS. C. SHILLARD SMITH" BY HUGH H. BRECKENRIDGE



BY ALBERT STEINER

"MRS. STEINER"

Art School Notes



"A GROUP OF GEES"

BY JOSEPH T. PEARSON, JR.

lover of the plastic art. A number of bronzes descriptive of life on the plains with the *Broncho Busters* and *Buffalos*, by the late Frederick Remington, form the nucleus of the collection. Mr. Phimister Proctor shows a number of his models of wild animals. Otto Schweizer, Charles Graffy, Salvatore Bilotti show vigorous portrait busts, and Mr. Scott Hartley an interesting figure entitled *A Joyous Fountain*.

To Mr. Howard Gardiner Cushing was awarded the Temple Gold Medal for his *Portrait*; the Walter Lippincott Prize of three hundred dollars to Mr. J. Alden Weir, for his picture entitled *The Hunter's Moon*; the Jennie Sesnan Gold Medal to Mr. Childe Hassam, for his landscape painting *Summer Sea*; the Carol H. Beck Gold Medal for the best portrait, to Mr. Adolphe E. Boric for his *Lady with a Black Scarf*; and the Mary Smith Prize for the best picture painted by a woman to Mrs. Alice Mumford Roberts, for her work entitled *The Morning Air*.

E. C.

ART SCHOOL NOTES.

LONDON.—Sir Edward Poynter, when he spoke in December of the impending changes at the Royal Academy Schools, hinted that an endeavour would be made to re-establish as much as possible the control of the elementary training of the students which

was practically abandoned seven years ago. The revised laws that came into force in 1903 abolished the preliminary classes, and increased the stringency of the entrance examinations, with the intention of making the Academy a finishing school to which only students who were already accomplished could gain admission. The results of this scheme have, however, proved unsatisfactory, and the new rules of 1910 provide for the re-instatement of the preliminary school, and make the entrance examinations for probationers comparatively simple for

painter-students under nineteen. It is evident that the Academy is especially anxious to attract young students, as in future painters under nineteen need submit only a drawing of a figure from the antique, and a design for a composition in black and white or colour. They may send with them sketches or studies (not exceeding four) of any kind they choose. The idea of allowing candidates to show sketches or other works outside the range of the regulation studies is new in these examinations, and it cannot be too highly commended. Probationers under nineteen whose works are accepted have to execute in the Academy schools, in six days, a drawing of an antique figure and an outline of the skeleton and the anatomical figure, and in one day a sketch design in black and white of a subject set by the Keeper. The new rules leave unchanged the entrance examinations for sculptors and architects, and modify only in a slight degree those for painters over nineteen. There will in future be three instead of two entrance examinations each year, on March 1st, July 1st, and November 1st.

"Draw every day and every thing" was an axiom impressed upon the students of the Royal Female School of Art by Sir Charles Holroyd, in an admirable address given at Southampton Row on the occasion of the prize-giving. Sir Charles recalled his own student days at the Slade, and the uncompromising manner in which Professor Legros

Art School Notes

corrected careless pupils who had no respect for the material in which they worked. The old men, said Sir Charles, were masters of their materials, and were in this respect far more accomplished than modern artists. Speaking as a painter he cautioned the students to work systematically and carefully in oil, and not to be misled by the statement so commonly and confidently made that oil is easier than water-colour, because in the stronger medium the artist can conceal any errors beneath a fresh coat of paint. Sir Charles assured them that it is really easier to make corrections in water-colour than in oil, and described how David Cox proved this by washing out the foreground of a landscape so completely that he was able to reverse the drawing and paint the sky where the foreground had been.

After urging the students constantly to practise drawing the human figure, as the only thing that could give them a true sense of proportion, Sir Charles commented on the presence of fashion-plate drawings among the works shown on the walls; and to the amusement of the audience suggested that even to the fashion artist some knowledge of the human figure might not come amiss. However, he expressed his satisfaction that fashion drawing was studied at the Royal Female School of Art, and as examples of what might be achieved in this direction produced from a portfolio some of the artistic fashion-plates of the earlier years of the nineteenth century. It is, by the way, probable that some of these plates were drawn by one of Sir Charles Holroyd's predecessors at the National Gallery, Thomas Uwins, R.A. This artist, who was Keeper of the National Gallery in the fifties, drew for several years the fashion-plates in Ackermann's "Repository of Arts." Sir Charles Holroyd concluded his address by complimenting Miss Rose Welby and her staff on the success of her pupils, some of whose works he criticised individually. The King's Gold Medal was gained by Miss Winifred Wight, the Queen's Scholarship of £50 by Miss Jane S. Blakley, and the William Atkinson Scholarship by Miss A. Dorothy Cohen. In the National Art Competition medals were gained by Miss Winifred L. Fison and Miss A. Dorothy Cohen. Full Teachers' Certificates were awarded to Miss Hilda M. Knight, Miss Jessie Jacob, and Miss Georgina C. Levie; and local prizes to Miss J. S. Blakley, Miss Brenda Hughes, Miss Edith Livesay, Miss Jessie Humby, Miss Barbara Spurr, Miss Winifred Fison, Miss Muriel Luke, Miss A. Dorothy Cohen and Miss Winifred Marchant.

Mr. Ernest A. Cole, the young art student whose admission to membership of the exclusive Society of Twelve has lately attracted much attention to his work, was trained almost entirely in the art school directed by Mr. Frederick Marriott, at the Goldsmiths' College, New Cross. Mr. Cole, who is only nineteen, came to the Goldsmiths' College in 1905 with a London County Council Scholarship, gained at an evening continuation school at Hither Green, and has studied there since, except for one session spent at Blackheath School of Art, preparing for an art teacher's certificate. His drawings and models were prominent features of the exhibition of students' work held at the Central School of Arts and Crafts last summer, and Mr. Charles Ricketts, who was one of the judges on that occasion, was quick to appreciate the promise of the youthful artist. Modelling rather than drawing has hitherto been Mr. Cole's principal study, and at the last National Art Competition he gained a silver medal for modelling from the nude.

In the retrospective exhibition of the Polytechnic (Regent Street) Sketch Club some excellent work was shown in the Past Members' Section. Among the best things were the landscapes of Mr. W. T. Wood, Miss Katherine Clausen, Mr. Tobias Lewis and Mr. John C. Moody; the pastorals by Miss Dorothea Sharp, the lithographs by Mr. Spencer Pryse, Mr. Edwin Noble's animal studies, a portrait by Mr. E. A. Widdas, and illustrations by Mr. F. Carter and Mr. H. Rowntree. One of Mr. Tobias Lewis's oil sketches was a study for the picture with which he gained the Turner Medal at the Royal Academy in December. W. T. W.

DUBLIN.—For some time past there has been a decided increase in the amount of interest displayed in Ireland on the part of the general public in the artistic development of the country, and to this fact is due in large measure the success which attended the first exhibition organized by students of the Metropolitan School of Art. Limited to the present students and those who had received their training in Kildare Street during the past ten years, this exhibition, held in January, provided a much needed opportunity for the younger generation of Irish artists, and so successful was the venture that the event is likely to become an annual fixture. The standard of the work was remarkably high for an initial undertaking, and considerable taste was evident in the hanging of the pictures and the general arrangement of the exhibits, which included

Reviews and Notices

sculpture, stained glass, enamels and metal-work. Mr. William Orpen, A.R.A., contributed three characteristic drawings, one of them, a girl's head, being an excellent example of the possibilities of charcoal as a medium. Mr. W. J. Leech, A.R.H.A., exhibited a group of a dozen pictures which were the most conspicuous feature of the exhibition. This artist has divined the secret of transferring the largeness of nature direct to canvas, and his treatment of the sea is exceptionally good. Mr. J. Poole Addey, Miss Ethel Rhind, Miss Florence Gillespie, Miss E. Stewart, Miss K. Fox, Miss D. Elvery, and Miss N. O'Kelly, should be mentioned among those who contributed excellent water-colours; and some capital work in the oil medium was to be seen on the walls, that by Mr. Thomas Scott, Mrs. Sinclair, Mr. G. G. Lyne, Miss B. Elvery, Miss Kathleen Fox, calling for particular note. Clever studies in black-and-white were sent by Mr. Oswald Cunningham and Miss G. Scott. The sculpture was well chosen and carefully arranged, among noticeable items being two bronze statuettes by J. J. Hughes, R.H.A. some examples of bronze and plaster work by Oliver Sheppard, R.H.A., and a small group, entitled *The Planters*, by Albert Power. An interesting feature of the exhibition was the choice collection of enamels, several of the exhibits representing work which had been awarded prizes in the National Competition. Miss Dora K. Allen and Miss Kathleen Fox were the principal exhibitors in this section, and the latter, with Miss E. Rhind and Miss C. O'Brien, showed some excellent stained glass.

REVIEWS AND NOTICES.

English Lead Work—its Art and History. By LAWRENCE WEAVER, F.S.A. (London: B. T. Batsford.) 25s. net. In this sumptuous volume of 441 illustrations, mostly photographs specially taken or acquired for the purpose, the author chiefly devotes himself to the compilation of numerous beautiful and characteristic examples of the art and craft in England, with a general survey of the principles and motives underlying their creation. Whilst concerning himself largely with the antiquarian bearing of the subject, he gives at intervals some technical information inseparable from the right and wrong principles of production, and it is to be regretted that he has not dwelt at greater length on this bearing of the subject, the laurels for which he is admittedly content to leave to Professor Lethaby and Mr. F. W. Troup.

In his description of the old work Mr. Weaver very rightly and frequently insists on the great value of simplicity, refinement, and restraint in the design of the better examples, and still further enforces these qualities from a constructional point of view. He dwells at length on the beauty of the earlier examples and processes of working lead, on the use of lead by Inigo Jones, and on Sir Christopher Wren's "less carefully detailed regard and use of lead coverings for spires and domes." He also accounts for the later day Piccadilly lead industry, in the production and reproduction of statues, statuettes, vases, etc., etc., used in garden design, with an interesting chapter on the modern revival of the art. We notice in his admiration of Sir Christopher Wren's "thought and design of leadwork on broad lines" that he is inclined to scold him for "his constant failure in detail." The mention of this point rather reminds us of Wren's similar bearing towards the plaster decoration of some of his buildings, in which the same "neglect of" and "constant failure in detail," the same lack of the controlling and conventional influence which architectural knowledge gives to decoration, has been equally noticeable. Though the author is not himself a craftsman, his suggestions in many instances are admirable, and contain much freshness and vitality that is not always forthcoming from the humdrum of architectural practice. He is indeed to be heartily congratulated on the production of a work of great interest, sterling merit, and scholarly knowledge, and one which, as a standard work of reference, should be in the possession of all lovers of architecture, and of the allied arts and crafts. In one respect only does it give rise to regret. Like others we know of, this volume is too much limited to English work, which is but the child of a stately Continental master-craft, from which it took much of its inspiration and vitality.

On the Making of Gardens. By SIR GEORGE SITWELL. (London: John Murray.) 5s. net.—Throughout this book Sir George Sitwell is in touch with the real secrets of the garden—secrets which are as elusive as the scents of the garden. From no book could those who really understand gardens get greater pleasure or a more sympathetic touch on the chords which only such readers know. For ourselves, we have read few books with such approval. The chapters on the Renaissance gardens are true appreciations, and perhaps when people lived in perilous times the true refuge of the garden was understood; they were then a real vehicle of artistic and ideal expression. And

Reviews and Notices

it is in this light the author writes; his book is not on the actual technics of garden-making, and it is at its best when it leaves new *motifs* alone. In this the title perhaps might be amended.

A Catalogue of the Pictures and Drawings in the National Loan Exhibition, 1909—1910. (London: Heinemann.) 42s. net.—The recent collection of masterpieces exhibited at the Grafton Galleries in aid of the National Gallery Funds, was the most remarkable assemblage of works by the great masters in private ownership which has been organized during the past forty years; and not only those who were fortunate enough to see the collection, but all lovers of the highest types of art, will be glad that the event has not been allowed to pass without a permanent record of its treasures being made available for posterity. This has taken the shape of a very handsomely got-up catalogue in which all the works exhibited are set forth seriatim with the usual details, and a large number of them are reproduced, the majority in photogravure and a few in colour. These reproductions are excellent, and, as Sir Charles Holroyd points out in his introductory remarks, they will be of material use in the solution of certain questions which have been raised in regard to the attribution of some of the works.

Manet and the Impressionists. By THEODORE DURET; translated by J. E. CRAWFORD FLITCH, M.A. (London: Grant Richards.) 12s. 6d. net. *A Handbook of Modern French Painting.* By D. CADY EATON. (London: Gay & Hancock, Ltd.) 8s. 6d. net. *Stories of the French Artists.* By P. M. TURNER and C. H. COLLINS BAKER. (London: Chatto & Windus.) 7s. 6d. net. *The Higher Life in Art.* By JOHN LA FARGE. (London: Fisher Unwin.) 8s. 6d. net.—Of late years English people have had the works of the Barbizon painters and the Impressionists at their very doors, thanks to various exhibitions in London, and it is therefore perhaps natural that several books on French painting should appear at once. Of the four under review that of Mons. Theodore Duret must be regarded as of chief importance. M. Duret was one of the most important eyewitnesses of the difficult, noble battle of Manet and the French Impressionists, and his book enables us to realise at what a price to the individual artists their contribution to the science of painting was made. The cold shoulder was their lot, not only from the academies, the public, and the dealers, but also the critics as well, with such isolated exceptions as Mons. Duret himself and Emile Zola. Painting will always be richer for the introduction of the

science of *values*, and though we may now perceive that the Impressionists only laboured one set of truths out of all proportion to the always unwritten rules of art, it must be recognized that painting had literally exhausted every one of the old conventions, and could only have re-birth through such an innovation. All this seems obvious enough, yet in Mr. Cady Eaton's book we find an old-fashioned grudge against the Impressionists, an echo of the tone assumed upon their first appearance. Mr. Eaton strives to abide by the title of his book, and gives an account rather than a criticism of the various French schools from Watteau to the Impressionists, and to students beginning the study of French painting the book should prove of valuable assistance. The book by Messrs. Turner and Collins Baker covers, of course, much of the same ground, but begins with the Clouets and ends with Delacroix. The criticism in this instance is clear-sighted and attractively written, and we are glad to find Mr. Collins Baker, who writes the last half, putting David in his place—a far lower one than Mr. Eaton, for instance, would like to acknowledge. Mr. La Farge's book consists of a series of lectures inaugurating the Scammon Course at the Art Institute of Chicago, and it is evident that he has wished to retain the colloquialisms of the spoken lecture. Mr. La Farge, however, is a thinker, and one who is perfectly aware of the spirit that gives meaning to the letter of individual craft. His book can be regarded as a true appreciation of the Barbizon School. It shows great intimacy with its subject and discrimination of that sincerity of purpose which in itself puts the lives of the painters of that school, as well as their art—and the writer confines himself to their art—on such a high plane. All these four books are illustrated with reproductions, those in Mons. Duret's volume being particularly fine.

Vergleichende Formenlehre des Ornamentes und der Pflanze. Von E. MEURER. (Dresden: Gerhard Kühtmann.) Cloth, Mks. 60.—This elaborate and very copiously illustrated treatise on the comparative morphology of ornament and of plants—probably the most comprehensive and systematic work of the kind that has yet appeared—brings art into close relation with science. Though it touches incidentally upon forms of ornament classed as geometrical or derived from the animal world, its chief concern is with the forms derived from the plant world—the principal source of ornament among the civilized races of mankind and one which has been utilized in myriads of

Reviews and Notices

forms by the craftsman and the designer. The special purpose the author has in view is to trace the evolution of these diverse types of ornamentation derived from plant structures which are to be met with in architectural and kindred decoration from their prototypes. The comparative method pursued by the author is, of course, that of which biologists have made such beneficial use in their researches, and to deal adequately with such a theme as this necessarily requires an extensive knowledge of botany as well as familiarity with the history of ornament. The possession of these qualifications has enabled the author to elucidate and exemplify in a very interesting way the mutations and divergences which ornament has undergone in its descent from its primitive forms, and these "Urformen" in some cases are to be found on the monuments and buildings of ancient Egypt and other archaic nations. Herr Meurer's treatise is intended chiefly for students and teachers of historic ornament and architecture, but it has an additional significance for all who are interested in those complex problems which bear on the evolution of decorative art.

A New History of Painting in Italy. By CROWE AND CAVACASELLE. Edited by EDWARD HUTTON. (London: J. M. Dent & Co.) Vol. III. 20s. net.—The new notes in this concluding volume of Messrs. Dent's reprint of Crowe and Cavacaselle's History, though not quite so numerous as those in the first and second, are equally valuable, displaying a considerable amount of erudition. Specially useful are those on Luca Signorelli and his share in the Sistine frescoes; Antoniasso Romano, who is now generally accepted as the author of the wall-paintings giving the story of the Cross in S. Croce in Gerusalemme in Rome; Benvenuto di Giovanni, to whom very scant justice is done in the text, and Bernardino Fungai, the list of whose works has been greatly added to by Mr. Hutton. Judged as a whole, now that the revision of the three volumes is complete, it is impossible to avoid noticing the limitations of the original publication. The general arrangement leaves much to be desired, Piero della Francesca and Perugino being, for instance, considered after Leonardo and Raphael, and the modern student, for whom, perhaps, research is now made somewhat too easy, will miss the quotations from authorities and bibliography to which the exhaustive completeness of latter-day monographs has accustomed him, but for all that the book as it now stands is an excellent compendium of up-to-date criticism, and should find a place in every art library.

Oriental Carpets, Runners and Rugs. By SYDNEY HUMPHRIES. (London: A. & C. Black.) £2 2s. net. The title of this bulky volume is scarcely justified by its contents, which consist of an *olla podrida* of rambling notes and observations relating to painting, sculpture, history, biography, literature, politics, travel, and other matters which have no bearing whatever on the subject upon which the book is supposed to treat. The reproductions in colour of a few carpets of Persian origin or design reveal no especial features, and the short notes relating to them do not in any way further the most ordinary information on the subject. We are at a loss to understand the *raison d'être* of such a work.

The Year's Art, 1910. Compiled by A. C. R. CARTER. (London: Hutchinson.) 5s. net. The desire to keep his compilation within the limits proper to a handbook has prompted Mr. Carter to subject it to a process of condensation and pruning, with the result that some 50 pages have been saved as compared with the 1909 issue. The elimination of many names of art workers who are no longer on the active list accounts for much of this economy, but in other respects Mr. Carter has been careful to make no changes which reduce the usefulness of this annual—one that in the course of its thirty years of existence has established itself among the indispensable works of reference.

A new edition, edited by M. H. M. Cundall, of the late William Chaffers' *Collector's Handbook to Keramics*, is published by Messrs. Gibbings & Co., 6s. net. This handbook is an abridgment of Chaffers' larger work, *The Ceramic Gallery*, and is intended to form a companion volume of illustrations to *The Collector's Handbook of Marks and Monograms on Pottery and Porcelain*. The illustrations, which are clearly printed, number 350.

The second volume of *Art Prices Current*, just issued, contains a record of the sales of pictures, drawings, and engravings held at Christie's from November 21, 1908, to July 28, 1909. The sales are given in order of date, and the items in each sale are given as they appear in the catalogue, with the addition of the purchaser's name and the price. The index, which extends to some 90 pages, enables one to find in a moment the name of a particular artist. The great care bestowed on the compilation of this volume makes it a reliable source of information to picture buyers and others. It is published by the *Fine Art Trade Journal*, London, and Messrs. Dodd, Mead & Co., New York, and the price in cloth binding is 10s. 6d. net.

The Lay Figure

THE LAY FIGURE: ON THE CHANCES OF THE CRAFTSMAN.

"I THINK we are all agreed," said the Craftsman, "that the art worker, the man who devotes himself to the study of the applied arts, has as great claims to consideration as his fellow-artists, the picture painters and sculptors. But, would you tell me, has he the same chances of bringing his work before the public?"

"If you want a plain answer to a plain question," returned the Man with the Red Tie, "I should say that he certainly has not. He is, I think, hampered by lack of opportunities."

"And lack of opportunity means lack of appreciation, does it not?" continued the Craftsman. "In other words, the standing of the craftsman would be greatly improved if he were more frequently in evidence and more respectfully treated."

"Surely, that is obvious," replied the Man with the Red Tie; "the artist whose work is never seen, or whose best productions are shown under conditions that do them less than justice, cannot expect to be very highly estimated by the public. He is a wasted force."

"Not entirely," broke in the Art Critic. "He may in his obscurity be adding much to the sum-total of the art of the country in which he lives; but he is not likely to be discovered until he has been dead for a century or so. He will reap no advantage personally if publicity is denied to him, but ultimately his labour will not be wasted."

"But what good is that to him while he is alive?" sighed the Craftsman. "Is he to work only for future generations and to get nothing from the present?"

"There is another point, too," said the Man with the Red Tie. "Is it possible for any but the most abnormal of human beings to go on doing his best when he knows that it will bring him no reward? The very consciousness of his powers will make him unwilling to waste himself on people who do not appreciate him. He will not go on for ever fighting against neglect."

"No! There I am afraid you are right," agreed the Critic. "Human nature must be taken into account, and there is nothing so harmful to the sensitive humanity of the artist as neglect or even want of encouragement. The artist can endure poverty far more cheerfully than obscurity, he must be before the public, he must have an audience if he is to continue to do his best. Theoretically, neglect will not make him a less

conscientious worker, but practically it tends to kill his enthusiasm and to cramp his power."

"That is my point," cried the Craftsman. "I feel that to deny to the worker in the applied arts the chances to which as an artist he is entitled is to diminish not only the popular estimation of his work, but also his own personal capacity."

"To reduce him in fact from the level of an artist to that of a mere journeyman," added the Man with the Red Tie.

"There is that danger, undoubtedly," said the Critic. "He needs the incentive of a direct appeal to the public to induce him always to aim at the highest, and if his aim is not a high one he loses his right to be counted as an artist. The opportunity to make this direct appeal should be open to him for his own sake and for that of his art."

"But is it open to him?" asked the Craftsman. "Can he come before the public properly?"

"I think he can abroad," replied the Critic, "but I admit he has at present no real chance in this country. Our art societies do not seriously recognize the applied arts, and will not give them a fair show. The Royal Academy, for example, professes to support painting, sculpture, architecture, and design, but in its Spring exhibitions it allots to sculpture its two worst rooms, and to architecture and design one room that would not contain a hundredth part of the things that ought to be shown. The craftsman is not encouraged there, and as the other societies follow suit he has either to organize exhibitions himself or not exhibit at all."

"He must depend upon the shops to give him publicity," suggested the Man with the Red Tie.

"He will not get it there either," answered the Critic. "The shops do not want fine work, and will not trouble about things that are original and inspired. No, the craftsman's chances must come from the recognition by the art societies of the fact that painting is not the only art, and from a broadening of the artistic outlook. The Academy could at once put the applied arts into their proper position by making its winter exhibition a craftsman show. If the Academy would give the lead, the other societies would follow, and then the applied arts would come to their own. I may be unduly sanguine, but I do believe that some such reform is likely in the not very remote future. Other countries have frankly recognized the importance of the craftsman and give him his right position; we cannot afford to lag too long behind in taste and common sense. Our art societies must recognize him as frankly in self-defence."

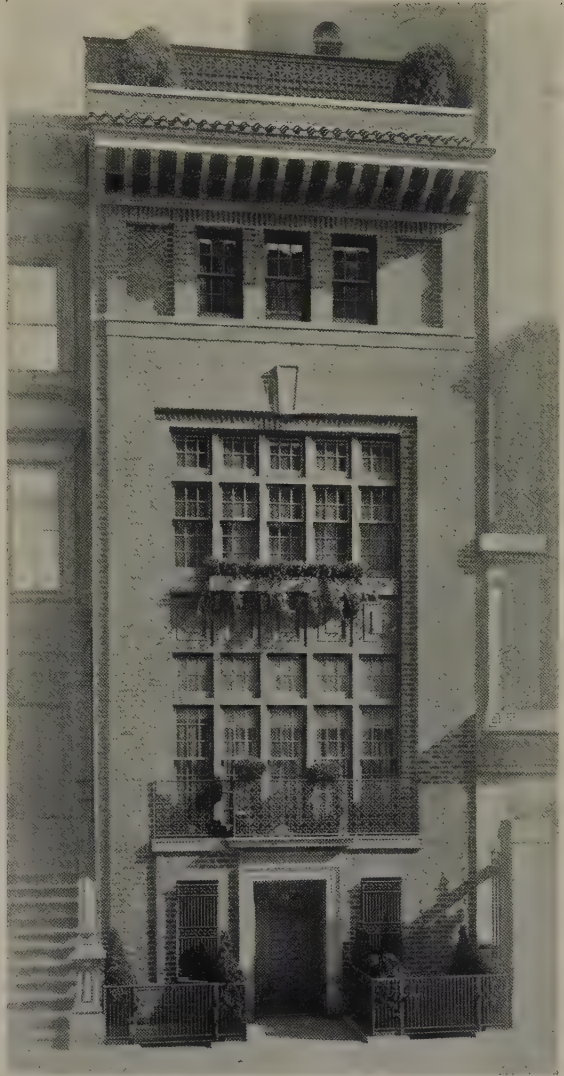
THE LAY FIGURE.

The Passing of the Brownstone Front

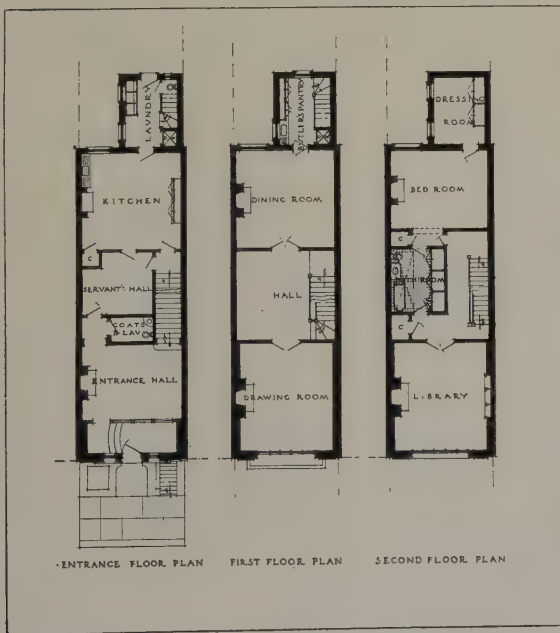
THE PASSING OF THE BROWNSTONE FRONT

THE unimpressable American visitor to New York City is supposed to remark that it will be "quite a town when it has been built." The point is not unjustly taken. The tearing down of existing buildings for the purpose of the immediate erection of other structures is a matter of daily observation. In this general reconstruction which is going on the element of the private residence receives less attention than it deserves; and yet, if the skyscraper is characteristic of our present building activity, the brownstone front is notoriously characteristic of its own period. Wherever the old-fashioned New York house is not disappearing and giving way to high buildings or shops, but is holding its own for private dwelling purposes, the transformation begins to assert itself. The old face of the brownstone front is unsightly and the interior arrangement is neither adroit in economy of space nor convenient when judged by present requirements.

Stupidly planned, with a waste of building space and an ugliness in design that reflects the lack of imagination and the taste of the period, the brownstone fronts are found, when stripped of their veneer, wretchedly poor and cheap in construction. The soft brownstone, never more than four to six inches thick, was backed up by brick laid in lime



REMODELED HOUSE FOR EDWARD T. COCKCROFT, ESQ.
59 EAST 77TH STREET, NEW YORK CITY
ALBRO & LINDBERG, ARCHITECTS



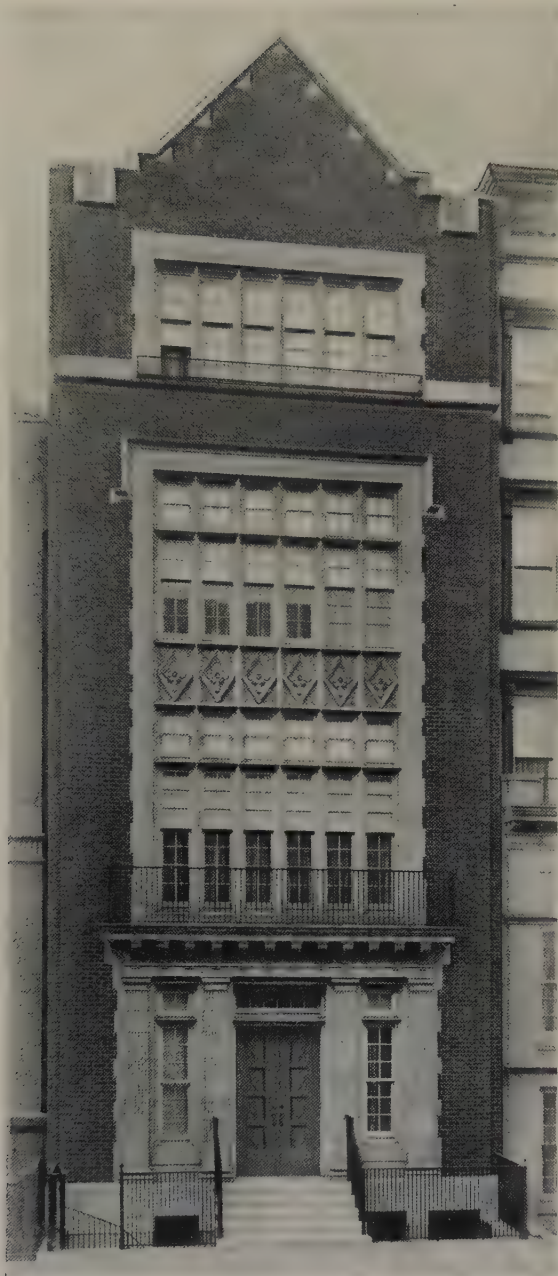
FLOOR PLANS OF THE HOUSE REMODELED FOR
MR. COCKCROFT

mortar, such as no present-day building department would allow. The floor timbers were so light that one wonders at the laxness of the contemporary building code, and the chimney flues, seldom more than eight inches square, were never lined.

The present-day alteration consists, therefore, in almost an entire rebuilding of the structure. The side walls can be used, the roof beams and rear walls have sometimes been found available, the floor timbers only when reinforced,

The former builders, for the purpose of obtaining a light room in the front basement, raised the first-floor level to such a height that entrance to the first floor required a high set of steps, still called by the

The Passing of the Brownstone Front



REMODELED HOUSE FOR MRS. JAMES CUNNINGHAM
124 EAST 55TH STREET, NEW YORK CITY
ALBRO & LINDBERG, ARCHITECTS

word derived from the original Dutch, the stoop. The inevitable result of this arrangement was to push the entire building back into the lot. In rebuilding to-day this extravagant waste of space is the first thing to be obviated. The entrance being otherwise provided for, the front wall of the building is brought out at once to the building line al-

lowed by ordinance. This results in a gain of from five to seven feet for all floors.

The problem of the entrance floor is inevitably a controlling feature of the whole scheme of alteration and must receive the first attention of the designer. The old basement level was generally from twelve to thirty inches below the level of the sidewalk. In remodeling the attempt is made to enter direct from the sidewalk without dipping. This is accomplished by blocking up on the basement beams to the necessary sidewalk level and raising the first-floor beams.

Granted this position of the main entrance, the servants' entrance remains to be provided for. Two methods have been carried out in the remodeled



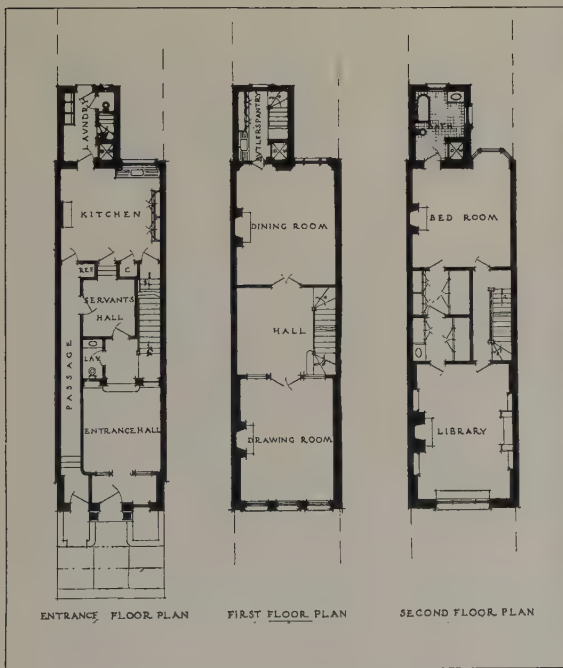
GARAGE AND APARTMENTS FOR RICHARD M. HOE, ESQ.
163 EAST 69TH STREET, NEW YORK CITY
ALBRO & LINDBERG, ARCHITECTS

The Passing of the Brownstone Front

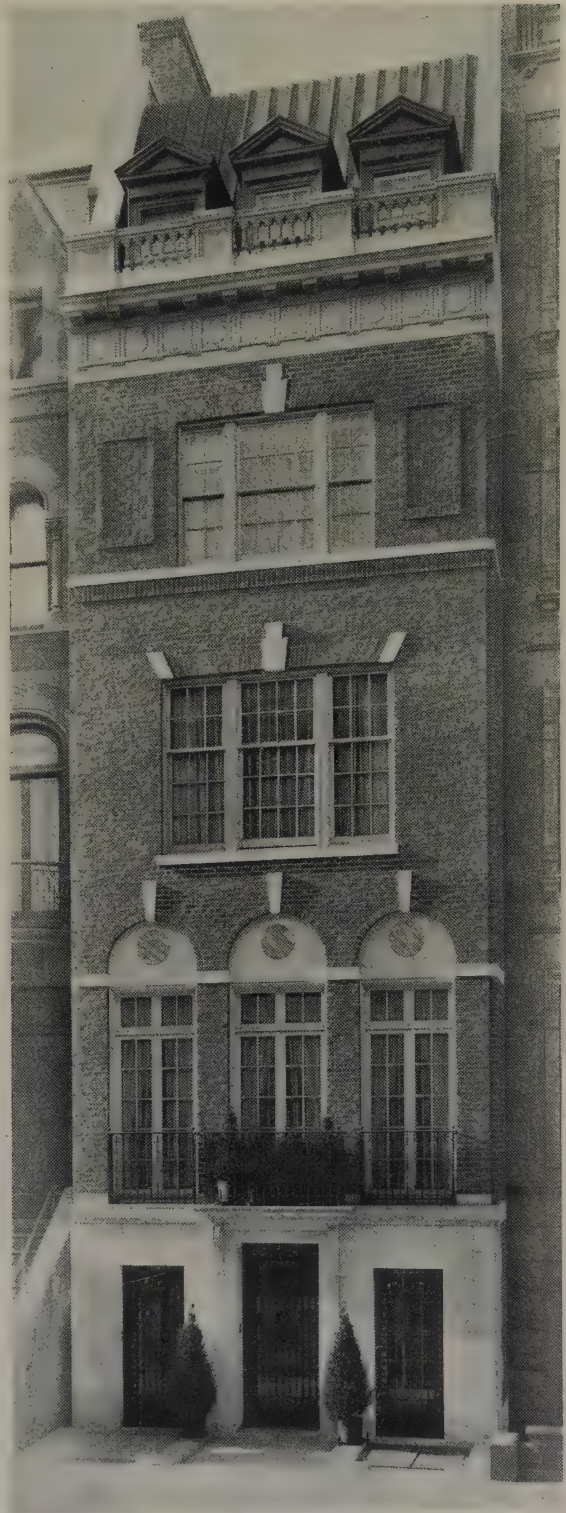
plans shown herewith, from recent work by Messrs. Albro & Lindeberg, who have given considerable attention with interesting results to such reconstruction. One method of giving the servants direct access from the kitchen to the street by independent passage is to cut off part of the space from the entrance hall and provide a narrow corridor on the same level, as has been done in the case of the house for Mr. Erving. The other method must be resorted to if the full space is required for the entrance hall; and in this case steps are built in the front area from the sidewalk to the old cellar level, as was done in the house for Mr. Cockcroft. In this case the servants' corridor is ampler and communicates, in the rear of the entrance hall, with the kitchen level, the result being that the servants are admitted from the street to their quarters on the entrance floor by a passage under the level of the front entrance hall.

While the essence of the problem lies in the plan, one of the essentials of the reconstructed house is the opening up of large areas of window space in the front and rear walls to obtain the light and sunshine indispensable in a narrow dwelling.

The main or first floor should be simply planned to produce the best results, with the drawing room in the front and dining room in the rear. It is here that the great window area of the façade proves itself most effective.



FLOOR PLANS OF THE HOUSE REMODELED
FOR MR. ERVING



REMODELED HOUSE FOR J. LANGDON ERVING, ESQ.
62 EAST 80TH STREET, NEW YORK CITY
ALBRO & LINDEBERG, ARCHITECTS

Mr. Steichen's Paintings



With Permission of The Photo-Secession

MOONLIGHT STROLLERS

BY EDUARD J. STEICHEN

THE PAINTINGS OF EDUARD J. STEICHEN BY A. E. GALLATIN

IN A Corot or a Daubigny one finds a record of the spirit of nature; in a landscape by Mr. Steichen a reflection of one of the artist's varying moods. Mr. Steichen's work is intensely personal and a part of himself; it is the antithesis of the paintings and pastels of such a master as Degas, with their literal transcripts of nature.

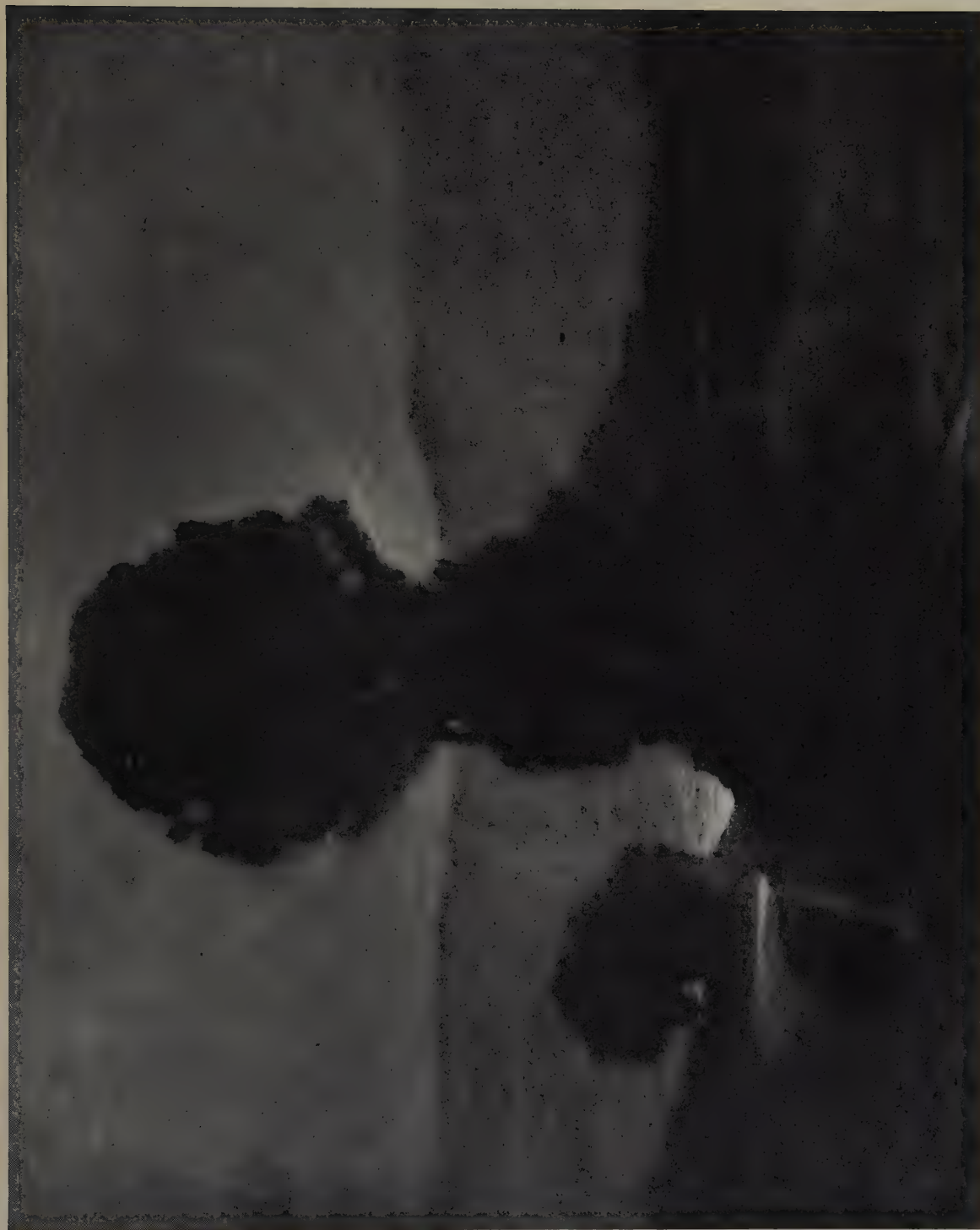
One side of Mr. Steichen's art owes much to Whistler, and the master's dicta have never been absorbed with more understanding; assuredly no better text-book than "Ten o'Clock," with its sound criticism and the charmed cadences of some of the

most beautiful passages in English literature, could be placed in the student's hands. Neither Leonardo nor Sir Joshua nor any other artist-critic has left a document which can compare with this. But Mr. Steichen has not attempted the impossible and striven to grasp the elusive charm pervading Whistler's work; his pictures are invariably the distinctly personal product of a creative mind not hampered, but aided, by tradition.

The artist's range of subject, as well as his methods of interpreting and rendering them, is most varied. That he has not permitted himself to get into a rut or his art to become mannered is well illustrated

by such widely differing canvases as the *Nocturne of the City of Paris—From Rodin's Studio*, by his *Still Life—Poppies*, by one of the sunlit views across the valley of the Morin and by his impressive portrait of Beethoven.

Such a picture as the *Nocturne of Paris*, painted from Rodin's studio, with its superb composition and handling of large, flat masses, its intensely decorative feeling, its curious and alluring color scheme, is very Whistleresque. And so are certain of the other nocturnes, in particular one containing several vague and shadowy figures, but dimly suggested in limpid washes. Lyrical qualities abound in these paintings, they are pregnant with the poetry and mystery of night; tonal qualities they contain of the utmost beauty. To obtain results without



With Permission of The Photo-Secession

ROAD TO THE LAKE—MOONRING
BY EDUARD J. STEICHEN

Mr. Steichen's Paintings



With permission of The Photo-Secession

BALCONY, NOCTURNE, LAKE GEORGE

BY EDUARD J. STEICHEN

apparent effort, to keep the surface of the pigment smooth, to balance masses in a decorative manner—these are a few of the lessons Mr. Steichen has learned from Velasquez and the Japanese, as filtered through the brain of Whistler.

Another group of paintings, views across the valley of the Morin, display an entirely different influence and mood. He is a plainairist now and delights to paint vivid sunlight; here we have summer and autumnal landscapes, the greens and yellows, oranges and reds, brilliant with vibrating light, or charming little scenes of his cottage and garden—the latter a mass of gorgeous flowers.

The artist's versatility is further illustrated by

his painting of a bowl of poppies—only partially shaded from the intense midsummer sun which pours in through the window, making the large crimson petals transparent—and by a night view of a great Colorado canyon, the violet dome above the mighty purple gorges alive with twinkling stars.

Mr. Steichen appreciates as much as did Whistler the importance of the relationship between frame and picture. His frames are an integral part of the whole composition, although he has not gone quite so far as did Whistler in sometimes actually painting a pattern upon the frame; his moldings, composed of narrow parallel ridges, painted a silver-gray or a lemon-gold, serve to show the pictures as

Mr. Steichen's Paintings



Copyright, 1903, by E. J. Steichen, New York
BEETHOVEN

With permission of The Photo-Secession
BY EDUARD J. STEICHEN

they should be seen to greatest advantage. Encased in distorted frames of gleaming gold of the commercial variety, surely half of their delicious quality would escape.

We have here made note only of Mr. Steichen the painter but perhaps to a larger audience he is known as a brilliant exponent of the new photography. And certainly a stronger plea for the recognition of photography among the arts has never been made than Mr. Steichen's marvelously spaced portraits, so acute and compelling, of Watts, of Lenbach, of President Taft and of other subjects. Composition and selection have certainly everything to say in these amazing and subtle gradations of light and shade, as have they also in his studies of Rodin's Balzac, in his marvelous photograph of

Rodin, surrounded by his masterpieces, and in other prints.
A. E. G.

NASHVILLE, TENN., has a wide-awake art association, which has recently become a chapter of the American Federation of Arts, says a writer in *Art and Progress* for March. Not only does this organization provide lectures and musical entertainments for its members, but it endeavors to be of practical benefit to the community at large, arranging monthly loan exhibitions in the art room of the public library, securing pictures for the public schools and arousing interest in civic art. In June a comprehensive exhibition, embracing painting, sculpture, the arts and crafts and architectural drawings and photographs will be held under its auspices.

Windows for Plymouth Church

THE WINDOWS FOR PLYMOUTH CHURCH, BROOKLYN DESIGNED BY FREDERICK S. LAMB

AN INTERESTING series of windows for Plymouth Church, Brooklyn, has been designed by Frederick S. Lamb and executed by J. and R. Lamb. The subjects chosen are historical. A series of eight windows above the galleries comprise the following subjects, chosen from English and Colonial history: John Milton writing the plea for the liberty of the press; Hampden and Pym appealing for the Bill of Rights before Charles I; Oliver Cromwell announcing to George Fox personal liberty of worship; John Robinson's prayer on the deck of the *Speedwell*; signing the compact on board the *Mayflower*; landing of the Pilgrims; the founding of Harvard College, and John Eliot preaching to the Indians. Eight windows under the galleries depict the following scenes from early American history: Thomas Hooker with his companions crossing the Connecticut River before founding the first settlement at Hartford; William Penn submitting to his colleagues a draft of the first constitution of Pennsylvania; evening prayer, Huguenots in the Carolinas; the Haystack Meeting, the beginning of American missions; Roger Williams, the settlement at Rhode Island; the Dutch in New York; Marcus Whitman and

Daniel Webster in the celebrated interview with President Tyler, and Manassas Cutler crossing the Appalachian Range.

There are also three windows on the street front of the church, showing in the central window Abraham Lincoln as president. Supporting this on one side is Henry Ward Beecher speaking on the platform of Exeter Hall, England, in favor of the anti-slavery bill, and on the other his sister, Harriet Beecher Stowe, in a group of other women prominent in the movement for the higher education of women. The occasion selected for the design showing the famous pastor of Plymouth Church is that of the speech which he succeeded in delivering in London in 1863, on the platform of Exeter Hall,



Executed by J. and R. Lamb

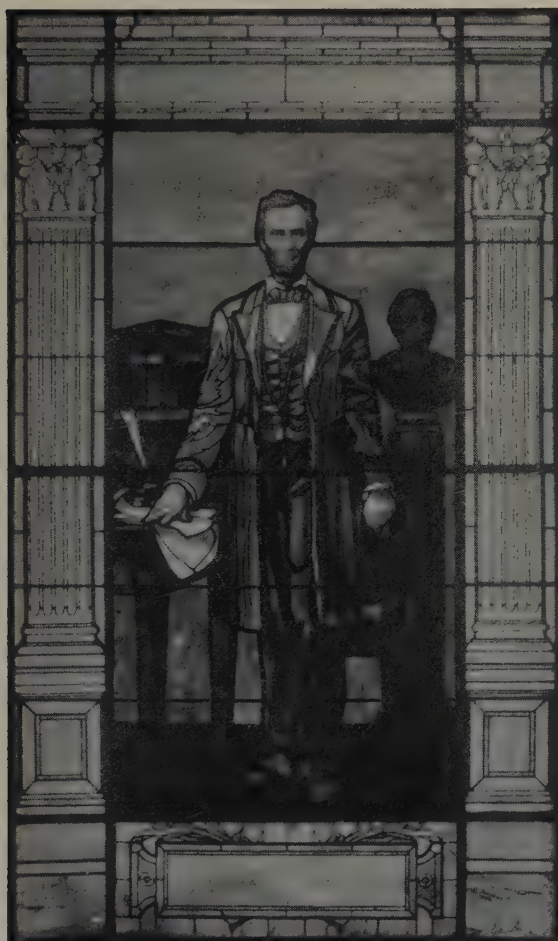
WILLIAM PENN SUBMITTING TO HIS COLLEAGUES
A DRAFT OF THE FIRST CONSTITUTION
OF PENNSYLVANIA

WINDOW FOR PLYMOUTH
CHURCH, BROOKLYN
DESIGNED BY F. S. LAMB

Windows for Plymouth Church

where with his earnestness and bravery he won at last a hearing such as he had been unable to secure in other English cities. His eloquence compelled the assemblage to hear him out; his very pose indicated his courage and conviction.

With Mrs. Stowe appears on the left Mary Lyons, conspicuous for her efforts for the higher education of women, and the founder of Mount Holyoke College at South Hadley, Mass., a lasting monument of her efforts. She died there March 5, 1849. On the extreme right is another descendant from the old New England stock, Emma Williard, lifelong advocate of the improvement of female education, identified with the movement from early life, a writer and poet, but best known and most appreciated as the founder of the Troy Female Seminary. She died in that city April 15, 1876. The seated figure is that of Catherine Esther Beecher, a daugh-



Executed by J. and R. Lamb

ABRAHAM
LINCOLN

WINDOW FOR PLYMOUTH CHURCH
BROOKLYN
DESIGNED BY F. S. LAMB



Executed by J. and R. Lamb

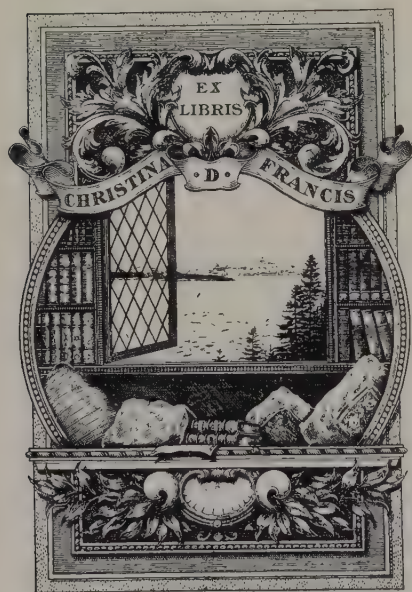
THE LANDING OF
THE PILGRIMS

WINDOW FOR PLYMOUTH
CHURCH, BROOKLYN
DESIGNED BY F. S. LAMB

ter of Lyman Beecher, also from the sturdy Pilgrim stock. When but young she began the life of an educator of her sex at the Hartford, Conn., Female Seminary, but, health failing later, the balance of her life was devoted to writings on educational and domestic topics, and other interests in the National Board of Popular Education. She died at Elmira, N. Y., May 19, 1878.

An interesting portrayal of a preacher of the Gospel is given in the window showing John Eliot, the Puritan missionary, preaching to the Indians. He is confronted by the leader of the people he is seeking to convert in his first sermon to them.

Book Plate Design



BOOK PLATES BY FREDERICK SPENCELEY

BOOK PLATES BY A. A. STOUGHTON

THE widespread interest in book plates has passed the fad, or fancy, stage, and the truly artistic creation becomes to-day a necessary integral part of the library. Moreover, the modern book plate, combining, as it does, the owner's fondness for certain aspects of art and nature with the skillful execution of the copper plate line engraver, makes a production worthy of taking its place among the art treasures of the home. The book plates designed and engraved by Mr. Frederick Spenceley show distinctive motif and characteristic style. The motif of the book plate of Maude H. Tompkins is purely decorative, combining scrolls and flowers in a decidedly pleasing effect, with well-balanced treatment of color. The intricacy and subdued color effect of the arabesque background framework harmonizes well and holds the ovals together without giving them undue prominence. A book plate more distinctive in the modern style is that of Christina D. Francis. The book plates by Mr. Stoughton show a different treatment, that of Florence Elise Neu displaying a pictorial treatment. This is at times more appropriate to the personal taste, which a book plate should always embody, than the more severe type of formal design.

A Small Formal Garden

A SMALL FORMAL GARDEN IN THE
SUBURBS
BY MABEL TUKE PRIESTMAN

SUBURBAN homes of moderate size are likely to be surrounded by insignificant gardens, because it is felt that so small a space cannot be cultivated to advantage; but this is a mistake, as small gardens often give more pleasure than large ones, which must of necessity be left to the care of servants. One of the most beautiful gardens I have ever seen was on the outskirts of an old cathedral town, and because the lot was so small it was graded from the top of the high walls that surrounded it to the deeply sunk path which wound down the center. The long, sloping banks gave much more space for growth than a flat surface would have done, and the middle of the garden was so cool it was almost a grotto. Alpine flowers collected in travel were planted in profusion, and cascades of water trickled over irregularly shaped rocks to the center of the pool in this oasis of loveliness. Rocks were placed at the end of the garden, upon which ferns and

water flowers flourished in careless profusion. Pathways intersected these groups of rocks, and it seemed almost miraculous that this grotto garden was actually the same size as the surrounding commonplace ones.

The garden at Ogontz, near Philadelphia, reminded me of this beautiful garden at Gloucester, England, in that every inch of space has been utilized, and a comparatively small lot converted into a beautiful garden by careful planning and thought for the general loveliness. The usual idea of a few shrubs and lawn as the only means for making an attractive small garden should be a thing of the past.

A beautiful formal garden is not only of never-ending interest to the owners, but is a public benefit as well, as an architectural garden of this kind can be enjoyed by the neighbors as well as passers by. From the railroad a bird's-eye view is obtained, so that not only does it give pleasure to those living near, but a glimpse caught by those in the rapidly moving train gives the impression that Ogontz must be noted for its singularly beautiful gardens.

The garden was added some time after the house



VIEW IN GARDEN

LAWRENCE VISSCHER BOYD, ARCHITECT

A Small Formal Garden



PERGOLA

LAWRENCE VISSCHER BOYD, ARCHITECT

was built. The house stands on an exposed position at the northern end of a rectangular plot of land, measuring 150 feet by 200 feet. As a stable was needed, this was built at the back of the house, where it could be reached by a drive skirting the northern edge of the property. This economized space, thus allowing the garden to be kept intact. The architect, Mr. Lawrence Visscher Boyd, of Philadelphia, had a difficult problem to solve, as the uncultivated, sloping ground, devoid of trees, was exposed to the cold winds in winter and the hot rays of the sun in summer. The formal garden was built on the upper half of the hillside and within view of the windows on two sides of the house. The garden was enclosed by a fence six feet high on the two rear and lower sides of the lot. This fence was composed of bean poles set close and held together by a

horizontal rail near the top. Heavysustaining posts were erected eight feet apart. The cost of construction of this fence was \$121.50. A privet hedge planted at the time the house was built surrounds the rest of the formal garden.

As the house was built on an embankment it was not necessary to do much grading; for a spot was chosen on a naturally lower level than the house. Two flights of stone steps lead to the formal garden at different ends of the terrace. At the western end a stone wall was built, against which three stone benches were placed. The building of this masonry cost \$216.

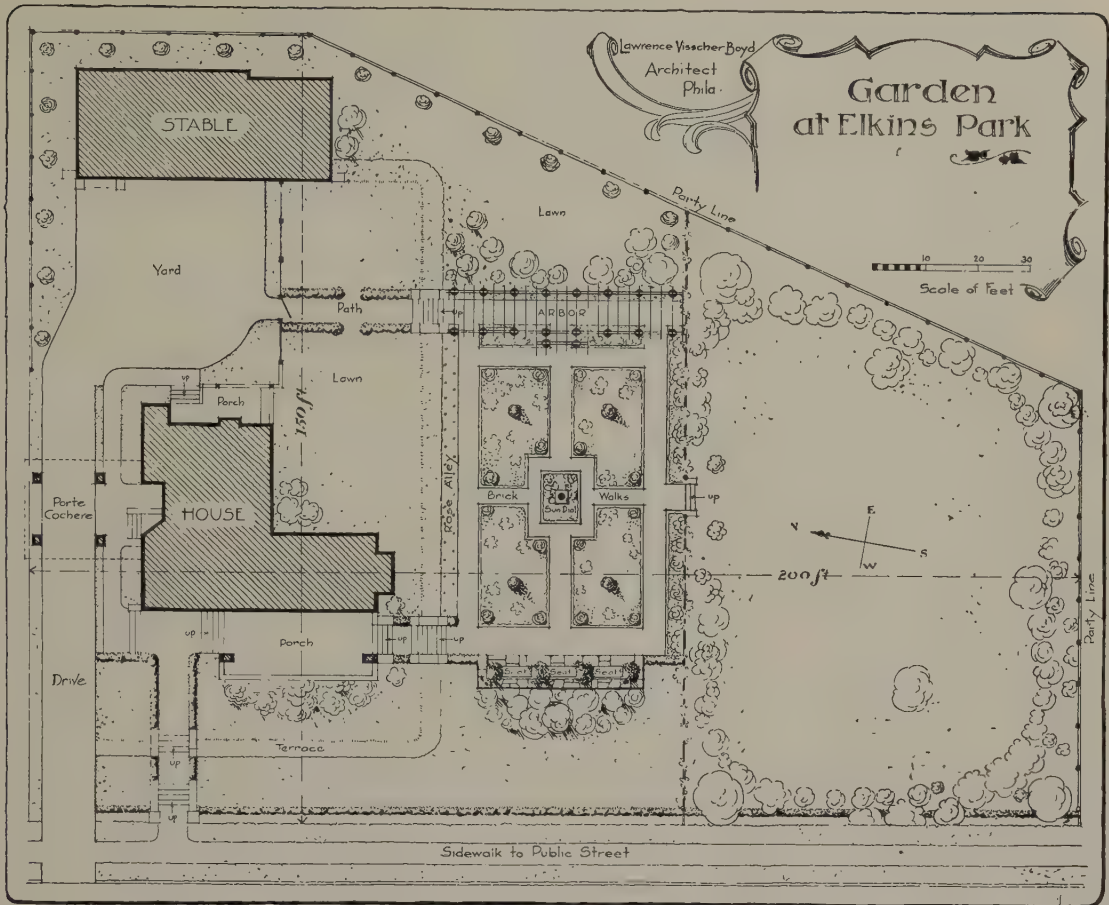
The feature of the garden is the wooden pergola, which cost to build \$250. An attractive terrace screens the stable yard, the cost of which was \$60. The garden was laid out in a system of beds, differing in shape and size, and focusing around the sun dial. A box edging was planted around the five parterres, and cost, together with the sodding of the terraces and

the lawn, \$190. The walks are formed of hand-made bricks, carefully laid on sand, with a row set on edge around the beds. The cost of the walks was \$192.

The pergola was so arranged as to seem quite endless with its vine-covered perspective. It is luxuriantly overgrown with climbing roses of many varieties, wistaria, sweet-scented honeysuckle, and other combinations of beautiful flowers that succeed each other so closely that scarcely a month is without its fragrant bloom.

There are many helpful suggestions for a choice of plants in this garden. Against a background of Lombardy poplars, which screen the northern boundary, are planted Indian currants, wild roses, honeysuckle, periwinkle and English ivy. In beds in close proximity to the pergola are arbor vitæ,

A Small Formal Garden



PLAN FOR GARDEN AT ELKINS PARK

LAWRENCE VISSCHER BOYD, ARCHITECT

Austrian white pine, magnolia, flowering dogwood, sugar maples and the Judas tree, while rhododendrons, mountain pine and yew are massed parallel with the pergola. The beds in the center of the garden are bordered with rows of peonies, roses and yuccas planted alternately. In the center of each parterre is a single Irish yew, and the spaces surrounding it are filled with the following: New England aster, dianthus barbatus, funkias, spiræa astilbe, hollyhocks, campanula carpatica, larkspur, stokesia, hypericum moserianum, dicentra spectabilis, phlox (hybrids), phlox (sublata), aquilegia, foxgloves, Oriental poppy, Rudbeckia (golden glow).

On the west side of the garden, behind the stone wall, against which the seats are placed, is a varied planting of conifers. Next to the wall are retinosporas, arbor vitæ, pines, Norway spruce and hemlock, interspersed with a smaller species and Japanese roses, gradually decreasing in size as they approach the road.

The hilly part of the garden below has been

planted with a great variety of trees and shrubs, the nursery order for which shows a total of five hundred plants, representing an outlay of \$450. The entire cost of improving these grounds, including the buying of all the plants and trees, was \$2,300.

When the gardens were planted the owner desired that they should not entail too much labor in the care of them. This was carefully carried out, and it stands to-day a good example of "a one-man place," as not only can the hedges be kept clipped and the beds weeded and lawns mowed, but the man is also able to do the work of the stable.

The true purpose of a garden should not be lost sight of, as not only should it provide means of enjoyment for the members of the family, but it should be designed in proper keeping with the character of the surrounding country, with the architectural features fitting into the general landscape scheme. The success with which Mr. Boyd has met some of the problems involved in this instance may be gathered from the above plan.

In the Galleries

IN THE GALLERIES

IN THE GALLERIES JOHN DA COSTA showed at the Knoedler Gallery a selection of his recent portraits. He displays a fondness for painting children, several of his portraits being understanding studies of younger personalities. *Polly, Daughter of Edwin S. Webster, Esq.*, is an attractive canvas. The artist's method is direct and his stroke almost nervous in the intentness with which he seeks his effects. *Dolly* was another fetching young person. She was placed against a background of red, a color, or, rather, a galaxy of colors, of which the artist is not afraid. He delights in decided and brilliant hues, as in the portrait of *Major Da Costa*, in the striking uniform, with turban and sash, of the Scinde Horse of the Indian Army.

At the same galleries a representative group of Mr. Albert Sterner's delightful portraits in red chalk or crayon made an unusual display. Mr. Sterner has shown himself an accomplished portrait painter in oils. The recent portrait of his wife, which was noted at the National Academy of Design and later at the Pennsylvania Academy of the Fine Arts, is reproduced on another page of this issue and is an arresting example, in the original, at once of the vigor and the delicate command of the artist's touch. But it is in the chalk drawings, to which medium he has given several years of devoted study, that his individuality stands out to most notable purpose. A group of paintings on ivory by Herbert Bedford at the same galleries set forth the heroines of George Mere-

dith's novels. Among the characters that Mr. Bedford has elected to portray are Clara Middleton, Margaret Lovell, the little Princess Ottilia and Carinthia Jane.

An interesting group of paintings of the Dutch and Barbizon schools is on view at the galleries of Julius Oehme, 520 Fifth Avenue. Among the Barbizon paintings are works by Corot, Dupré, Diaz,



Courtesy of M. Knoedler & Co.

POLLY
DAUGHTER OF EDWIN S. WEBSTER, ESQ.

BY JOHN DA COSTA

In the Galleries



Courtesy of Macbeth Galleries

PAINTING

BY CHARLES W. HAWTHORNE

Rousseau, Harpignies, Cazin, Ziem, Madame Diehlé and others. The Dutchmen are represented by two works by Israels, two by Mauve and others by Pieters and Van Martenbrock.

Emil Carlsen has had on view at the Folsom Gallery, 396 Fifth Avenue, over a score of new paintings, of which a good proportion are marines. Mr. Carlsen is not painting so drily as he was formerly inclined to do, though he still delights in a delicate and tender quality of color. His vision is, perhaps, temperamentally adapted for seeing a landscape in a general cast of one prevailing tone or related tones, rather than in the variety and vigor that nature frequently offers. This has the effect of lending to his work a quality of premeditated design—a character that would hold together well in wall decoration. Yet his recent exhibition shows a greater freedom and a newer side to his art, which promises to add strength to it. Several of his paintings were landscapes painted on the Danish coast, with others from the north shore of Long Island Sound.

In the studios of the National Society of Craftsmen, 119 East Nineteenth Street, New York, an arrangement of an entrance hall in Colonial treatment has been put on exhibition to show the possible use

of the skill of members for decorative work. Those contributing to this performance were R. R. Jarvis and J. Charles Burdick, in the metals; Maud Robinson, in embroidery; Frances G. Ecob, in decoration; Jane Hoagland, in pottery, and Leon Volkmar, in pottery and tiles. There were also selections from the work of other members.

A group of twenty paintings, most of them water colors of Venetian and Mediterranean subjects, by Corlo Brancaccio, have been seen at the Braus Gallery, 434 Fifth Avenue. The painter is a native of Naples and made his first exhibition in the Buenos Ayres exposition in 1885. In 1890 the diploma of honor was awarded to him at the exhibition in Berlin and in 1893 he was given

a gold medal by the minister of public instruction in Rome.

At the Van Slochem Galleries are several attractive primitives and various other works by old masters. A drawing by Gerbrandt van der Eeckhout, *An Interesting Conversation* by Teniers and a landscape with ships in the distance by Solomon Ruisdael give a suggestion of the variety of the group. There is an example, also, by Fyt, a Flemish painter of animals, and a group of beggars by Pieter der Bloot, a Dutch painter of the seventeenth century.

W. Scott Thurber, 203 Michigan Boulevard, Chicago, has shown an exhibition of the paintings of Jules Guerin. Thirty-four examples were included of recent work done in the Far East and Europe. Ten of them were Egyptian subjects, seven Palestine, nine Venice, five Vienna and others of France and Spain. Following this at the same galleries there was an exhibition of paintings by Birge Harrison.

The American Numismatic Society is holding an international exhibition of medallic art at the society's building, One Hundred and Fifty-sixth Street, west of Broadway. This exhibition continues open until April 1.

In the Galleries

At the Macbeth Galleries, 450 Fifth Avenue, an exhibition is on view of the works of Charles W. Hawthorne. Upward of a dozen interesting pictures are shown of fisher folk and Portuguese subjects, with a couple of examples of mother and child groupings. Previous to this exhibition portraits and drawings by Miss Cecelia Beaux and landscapes by Charles H. Davis were shown. Among the portraits by Miss Beaux was the admirable study of Richard Watson Gilder.

At the Montross Galleries, 550 Fifth Avenue, a fully representative group of Horatio Walker's scenes of French Canadian peasant life was on exhibition. Some of the paintings date back to the nineties, so that the exhibition was somewhat retrospective. That beautiful passages of painting can be evoked by such an unexpected subject as a group of pigs is evidenced in Mr. Walker's *Sty*. At these galleries the exhibition of the Ten American Painters is now opening, remaining until the 26th of the month.

A collection of etchings and drawings by Herman A. Webster, whose work was the subject of an appreciation by Martin Hardie in our last month's issue, has been on view at the Keppel Galleries, 4 East Thirty-ninth Street.

Paintings of the Barbizon School have been on view at the Cottier Galleries, 3 East Fortieth Street. Several Corots were included and Daubigny, Van Marcke and José Weiss were represented.

An exhibition of drawings by the Frenchman, Henri Matisse, at the galleries of the Photo-Secession, 291 Fifth Avenue, has been one of the sensations of the month. The artist has been acclaimed abroad as a new prophet and considerable discussion has followed. A writer in the New York *Evening Post* remarks that "looked at without prejudice a drawing by Mr. Matisse is no more bizarre

than a study of action by Hokusai or Michelangelo. It belongs in the great tradition of all art that has envisaged the human form in terms of energy and counterpoise. Look at any of these drawings—the walking woman so sensitively balanced, the crouching woman, she who averts some attack, she who stands firmly with her leg doubled back sharply on a chair. In the last drawing note how the bulk and retreat of an almost invisible calf of the fore-shortened leg is indicated by a single powerful stroke that tells of the tension athwart the knee. Such drawing is odd only because it is so fine that much of it there cannot be. The nearest analogies of these sketches are those remarkable tempera studies by Tintoretto which have recently been discovered and published in part in the *Burlington Magazine*. In fact, Matisse is akin to all the artists who approach the figure with what Vasari calls *juria*."



Courtesy of Macbeth Galleries
PAINTING

BY CHARLES W. HAWTHORNE



"HOME." FROM A WATER-COLOUR DRAWING
BY LIONEL P. SMYTHE, A.R.A., R.W.S.

(The property of Charles Plumstre Johnson, Esq., J.P.)